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"HASSAN" EN FETE.
O.P. Club's Complimentary Dinner.

Dainty dishes were set before the guests at the dinner given by the O.P. Club at the Hotel Cecil on Sunday to the various members of the "Hassan" company, for the proceedings included speeches by two of the leading ladies of "Hassan," and one by the magnificent Eastern potentate himself. In addition, at the end of the evening, came the recitation by Mr. Ainley of two poems, one about London, by Mr. James Elroy Flecker, the author of the great success at His Majesty's. The dinner was given to signalise the success of "Hassan," and included in the toasts were "The Producer" and "The Guests."

Preserving the English Language.
Testimony to Mr. Ainley's gifts was paid by Sir Herbert E. Morgan, the president of the Club, who occupied the chair. He said it was a labour of love to propose the toast of "Hassan," coupled with the name of Henry Ainley. There was something about Ainley that was unusual with a great actor. He entered the City at an early age, and since then had been engaged in commercial pursuits. He had indulged in the very remunerative business of hotel-keeping, somewhere between London and Dover—on the Dover road, in fact—where he kept up a beautiful establishment for a very admirable purpose. A further advancement in commerce pure and simple was made when he became a confectioner. Commerce had made him a very hard-hearted man, for three very charming ladies had at intervals thrown themselves at his feet, but he had resisted them all. Apart from being their greatest romantic actor, Mr. Ainley was doing a wonderful thing for this country. He was preserving the magnificence and beauty of the English language. This was something that should be preserved, and it had no finer or more cultured exponent than their guest. He asked them to join him in wishing long and continuous success to a very remarkable play.

At the Shrine of Irving.
Mr. Ainley, responding, said he had been struggling for four weeks to learn a speech, and was as nervous as a cat. His twenty-five years on the stage had been particularly happy ones. First, he had the privilege of being able to join the Benson company, and there it was not so much the spiritual quality of Sir Frank Benson as the physical preponderance of Oscar Asche that kept them in order. (Laughter.) Later he came to London, to the Lyceum Theatre, and his pride on his advent to the shrine of Irving he would never forget.

He seemed to remember that he was a kind of assistant-call-boy-assistant-stage-manager. One day he saw a little lady sitting on a chair. He went up to her and told her that she could not sit there, as there was a performance that afternoon, and Duse was to appear in a few minutes' time. "I am Duse," she answered.

"Drama and the Dogs."
People still talked very much about how the stage was going to the dogs. That kind of thing made him tired. He thought that in his own memory there were never such good actors and actresses as there were now. He had never seen himself, of course. People who came here from other countries maintained exactly the same thing. They always said that we were so lucky in this way without realising it. He thought it must always have been like this in England, but it was getting a little troublesome that people would persist in harping on that one thing. In "Hassan" they had a commercial firm producing a play that nobody else would produce, and it was making money; therefore it was absurd for anyone to argue that the stage was not in a healthy condition. They should think of the wonderful work of Shaw and Granville Barker—he wished the latter would come back to England—it was a shame he was not working in this country. Think, also, of the work done by Oscar Asche, the best Bensonian of all, a man mighty, not only in body, but in mind. He thanked the O.P. Club for their charming hospitality. He was proud to be associated with the distinguished ladies and gentlemen who adorned the cast of "Hassan."

Class Snobbery.
Proposing the toast of "Yasmin," with which he coupled the names of Miss Cathleen Nesbitt, Miss Fay Compton and Miss Isabel Jeans, Mr. C. R. W. Nevinston confessed that he had not seen the play, and therefore had not seen the actresses he was to speak about. No professional artist in any art, he went on, could be a lady or a gentleman, because art was the expression of the emotions of the heart through the technique of the brain, and



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"HASSAN" EN FETE.
(Continued.)

to be gentle and ladylike all emotions must be suppressed, and after that suppressed again. (Laughter and cheers.) There were only two classes in this horrible world in which everyone was conscious of class and snobbery—the upper class and the lower class, the artist and the public—(laughter)—and the artists must never cross over.

Rival Actor's Factions.
Miss Cathleen Nesbitt, the first Yasmin, said in reply that if Mr. Ainley was nervous as a cat at the prospect of making his speech, she was as nervous as a cat when it met a mouse; she had not yet seen her successor in the part, Miss Fay Compton. She was a very hard-hearted person, and only remembered crying three times in a theatre. One was when she saw Miss Fay Compton, and anyone who could leave the theatre dry-eyed after seeing her performance in "Mary Rose" was hard-hearted indeed. She would like to see a revival of the old habit of actors and actresses changing over their parts during the run of a piece. In this way the public would be able to compare their performances and understand better some of the difficulties that beset actors and actresses in the creation of a part. Suppose Mr. Ainley and Mr. Gill, Mr. Quartermaine and Mr. Keen, Miss Compton and Miss Cowie were to change parts; they would have Ainleyite and Gillians, Comptonians and Cowietes, and with so many rival factions among the public there would be good business. (Laughter.)

Public Appreciation.
Miss Fay Compton, the present Yasmin, who also responded, said players thoroughly appreciated an organisation like the O.P. Club, for it was a tremendous encouragement to know that there were people in the audience who appreciated good drama. Some terribly unintelligent people came to the theatre. She once heard Henry Ainley delivering a stage speech, impassioned and with much fervour, and at the end a lady behind her said, "How hot he must be in that turban!" (Laughter.) She wished long life and prosperity to the O.P. Club.

An Honoured Institution.
Mr. T. McDonald Rendle gave the toast of "The Producer and the Players," and in reply Mr. Esme Percy read a letter from Mr. Basil Dean, the producer, regretting his inability to be present, and adding, "The compliment you pay me is quite undeserved; recognition belongs to the poet and the splendid players who have done so well by his work. Mine was only the task of trying to carry out Flecker's wishes, conveyed to me in his many letters, alternately eager and anxious, as he watched the first war clouds drowning the one great hope of his life. It is to honoured institutions like the O.P. Club that the English theatre looks first for sympathy and encouragement during periods of depression like the present. It has never looked in vain. The dinner to-night should be in honour of the O.P. Club and all it has done for us!"

"Please forgive me. Work quite prevents my coming to-night."

Mr. W. Pett Ridge gave the toast of "The Chairman."

In addition to those already mentioned, there were present: Lady Muriel Paget, Sir Richard Paget, Mr. Basil Gill, Mr. Leon Quartermaine, Miss Laura Cowie, Mr. Malcolm Keen, Miss Fania Drake, Mr. Frank Cochrane, Mr. Edmund Willard, Mr. Carl E. Leyel, Captain C. B. Ramage, M.P., Mr. Austin Melford, Miss Jessie Winter, Mr. Herman Finck, Sir Howard D'Evilville, Mr. Carl Hentschel (trustee), and Mr. J. Evans (hon. secretary).

"Good Luck," the popular sporting drama, reached its 200th performance at Drury Lane Theatre last Thursday with the original cast, including Miss Ellis Jeffreys and Mr. Edmund Gwenn as chief-fun-makers. The directors have decided to continue the run of "Good Luck" for several months, in order to give Wembley Exhibition patrons, visiting London for the first time, an opportunity of witnessing it.

Mr. Acton Bond, hon. general director of the British Empire Shakespeare Society, who has been concerned with the work of the Society for twenty-one years, is retiring shortly, in consequence of pressure of other work. Mr. Howard Rose, who won the first professional prize sixteen years ago, will act as assistant director until the autumn festival, when he will take over full responsibility. Mr. Acton Bond will remain a member of the Council as one of the vice-presidents,

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MILBURN.—In loving memory of J. H. Milburn, who died March 13, 1923. A loving husband and father sadly missed.

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Wire—TOM MAJOR, THEATRE ROYAL, SACRISTON, DURHAM

"ROSMERSHOLM."

At Pax Robertson Salon.

The third anniversary of these clever young artists (known as the Pax Robertson Salon) was fittingly celebrated at Chelsea's Art Theatre on Sunday evening by the presentation of Henrik Ibsen's "Rosmersholm." In an interesting lecture preceding the play, Miss C. A. Arfwedson disclosed the fact that this was the forty-seventh new play by a foreign dramatist produced by Miss Robertson.

The gloomy tragedy of Johannes Rosmer is very faithfully told in this stage version prepared by Charles Archer. The interpretation was altogether praiseworthy. Miss Robertson, who produced the play, gave a beautiful and telling portrait of the gentle and sweet Rebecca, whose life is one of self-sacrifice. Likewise, Mr. Ivain March, finely expounded the love of emancipation and his desire for the creation of a new democracy. The narrow-minded priest was also well delineated by Mr. Fordham Ellis, as Rector Kroll. Mr. Bruce Moid did justice to the rôle of the outcast but brilliant professor, Ulric Brendel, while a neat sketch of the editor of a country paper came from Mr. Martin Barton. The philosophic Madam Helseth was well played by Miss Catherine Robertson.

"THE CELLULOID CAT." Drama, in Four Acts, Anonymous, Produced at the Town Hall, Battersea, on Tuesday, March 11.

The Lena Ashwell Players present a realistic picture of woman's insensate jealousy and the hard life in Northern Canada of frontiersmen and settlers.

The story tells of the jealous nature of Rebecca, half-sister to Mary, who is the wife of a millionaire named Cornelius Van Ymuiden. Rebecca gains the affections of this latter by sophistry and lying, and on the pretext of exploring the three go "up country"; the woman's idea is to murder Mary. This scheme fails, the latter being rescued by Luck, one of a party looking for gold. The girl is given protection in their log cabin, believing that her husband and sister have lost their lives. To her amazement, a jolly Padre brings them to the cabin. When Rebecca finds Mary still alive, she prevails on her paramour to kill her, but the millionaire in himself disposed of by Texas, anxious to protect the unfortunate girl.

Miss Lena Ashwell (who produced the play) must be congratulated on getting the atmosphere of the North-West across the footlights, and also in her selection of the cast. Miss Emma Church gave a clever performance of the ill-used wife, Mary. As a deep-sea fisherman, Mr. Harold Gibson was strong and commanding, while Mr. Weston Fields was good as Texas. A clever study of a woman's mad jealousy came from Miss Daphne Head, and the brutal nature of the millionaire was realistically depicted by Mr. P. Mortell.

ITALIAN BALLET SEASON. In "Scherzo Veneziano," a ballet put into the programme of the Italian Ballet at Covent Garden on Thursday, a trio of truant husbands, and another of pursuing wives, are mixed up with Columbine and Harlequin to make a typical Goldoni plot ending in an amusing mock duel in the moonlight. Its vivacity and gay irresponsibility shows the ballet at its best. Mme. Leonidoff-Massera carried off Columbine's airs and graces in charming style, and Mr. Celli's dancing as Harlequin was full of character and cleverness. The music, by O. Respighi, sparkles unflaggingly.

"Pirrica," the other new ballet of the evening, depicted the fight between Achilles and Paris. Mme. Leonidoff-Massera's classical poses were well studied, but her Achilles betrayed a singularly unwelcome spirit. Mr. Celli was good as exulting Paris.

It was delightful to hear Wolf-Ferrari's "Segreto di Susanna," again in Italian after so many years. The little opera keeps its charm. It was sung by Bine de Marchini (Susanna) and Ugo Donarelli (Count Gil), both extremely capable singers and artists.

The playing, under Mr. Parelli's conductorship, was often too loud. But the orchestra's work was excellent on the whole.

URBAN DISTRICT COUNCIL OF COLWYN BAY AND COLWYN.

Alfresco Entertainment SEASON 1924.

The above Council invite proposals for the provision of Alfresco Entertainment on the Rhos Promenade, free privilege (site to be selected). It is suggested that the ground be visited before the submission of an offer, which should reach the undersigned before Thursday, the 27th instant.

JAMES AMPHLETT, Clerk to the Council.

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*The Song that Rules the Air-Waves.
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More successful than
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Oh! the onions in Sicily make people cry in California.
Why does a fly? When does a bee?
How does a wasp sit down to have its tea?
If you talk to an Eskimo, his breath will freeze your ear,
When it's night time in Italy, and Wednesday over here."

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Success*

*Right on
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Another
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Hit*

**TWELVE
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THEATRICAL GOSSIP.

"Conchita"—George Mozart as Dare-Devil—"Robin Hood"—New Passion Play.

"Conchita" To-night.

The Queen's Theatre will re-open to-night (Wednesday), when Sir Alfred Butt and Mr. Basil Dean will present "Conchita," a romantic drama by Mr. Edward Knoblock, produced by Mr. Basil Dean.

"Monsieur Beaucaire."

The date of the transfer of "Monsieur Beaucaire" to the Prince of Wales' Theatre has now been put forward to Monday evening next.

George Mozart as the Dare-Devil.

Mr. Meyer has arranged to send "The Dare-Devil" on a long tour of the provincial halls, and has been fortunate in securing the services of Mr. George Mozart to play the leading rôle.

"Stop Flirting" Returning.

"Stop Flirting," which was sent to the provinces at the height of its popularity, will be revived by Sir Alfred Butt, in conjunction with Mr. B. A. Meyer, at the Strand Theatre, towards the end of this month. "Stop Flirting" will reintroduce to London those remarkably versatile dancers, Fred and Adele Astaire.

"Robin Hood."

A new play, with the famous outlaw, Robin Hood, as its hero, has been written by Hubert Woodward and C. E. Openshaw, and will be produced by N. Carter Slaughter at the Theatre Royal, Chatham, on Whit-Monday, June 9, with a cast of 50 artists. The music plays an important part in the production.

Revue at the Criterion.

Mr. B. A. Meyer, in association with Lady Wyndham, will, at the conclusion of the run of "Outward Bound" at the Criterion Theatre, present a new revue from the pen of Tom Webster, with whom are associated Harold Simpson and Morris Harvey, whilst Nat Ayer will be responsible for the music.

"Polly Preferred."

The run of "The Eternal Spring" at the Royal Theatre will finish on Saturday, March 29. Mr. Dennis Eadie has arranged for the production of "Polly Preferred," by Guy Bolton, to follow it, the first night of which will be announced in due course.

Graham Moffat's New Play.

Mr. Graham Moffat will produce his new four-act play, "Susie Knots the Strings," at the Garrick, on the afternoon of April 2.

Scottish Clans' "Bunt" Night.

Owing to the success of the Burns Club "Bunt" night at the Garrick recently, Mr. Moffat has arranged for a special Scottish Clans Association "Bunt" night on April 3.

"Painting the Lily."

"Painting the Lily," the new farce by Harry Wall, will commence a tour at the Gaiety Theatre, Hastings, next week. Other towns to be visited are Folkestone, Blackpool, Southport, Leeds, Bradford, Halifax, Harrogate. The company includes Miss Viola Compton, Mr. Henry Crocker, Miss Marie Hassell, Mr. H. Worrall-Thompson, Mr. Kendrick Hexham, Miss Maude Buchanan, Mr. Frank Follows, Mr. Buchanan Wake, Miss Kilda Macleod and Miss Anita Sharp. Bolster, Mr. Reginald Vincent will be stage manager, Bert Wright advance manager, and Mr. Oscar Waddington business manager.

"Phi-Phi" at Croydon.

The Foster production of "Phi-Phi" is at the Grand Theatre, Croydon, this week, and was enthusiastically received on Monday evening. The excellent company includes Messrs. Barry and Mark Lupino, whose rollicking comedy keeps the audience in a high state of mirth throughout. The songs are well rendered, and the chorus and orchestra very ably assist.

"The Goods."

At the Theatre Royal, Windsor, "The Goods," a bright musical production presented by Mr. Jack Cromo, gives much satisfaction. Jack Cromo is largely responsible for the success of the piece, and he is ably supported by Tommy Bourne, Irene Phillips, Ernest S. Hall, Meg Hamilton, Dorothy Laurie, Tommy Neilson, The Bessie Leslie Four, and a good operatic chorus.

A New Passion Play.

A new play, treating of the Passion of Christ and entitled "The Lord of Death," written by the well-known French poetess, Marguerite Allotte de la Fuye, and translated by Louis N. Parker, will be given on the afternoons of Sunday, April 6 and 13, at the New Theatre, St. Martin's-lane, which has been lent for the purpose by Lady Wyndham and Miss Sybil Thorndike. This play, to be produced now for the first time in London by the Catholic Play Society, of which Miss Sybil Thorndike is a vice-president and Mr. Ben Greet the chairman of Council, unlike most productions of its kind, introduces no sacred character on to the stage. The romantic personality of Claudia Procula, the beautiful Greek-born wife of Pontius Pilate, is, however, a central figure, and her devotion to the Nazarene one of the main themes of the play. The cast, which is composed entirely of amateurs, includes Master Charles Casson, the little son of Miss Thorndike.

Hamilton Stewart's Illness.

Mr. Hamilton Stewart, who is touring "The Garden of Allah," by arrangement with Drury Lane, Ltd., is slowly recovering from a serious illness, brought on by an attack of acute bronchitis in November last, which caused heart and lung trouble. Mr. Stewart, who was out of the cast for many weeks, is now returning and taking up his part of Boris Androvsky, the trappist monk. But the strain is too great at present, and in consequence the tour will be curtailed, to allow of his taking a complete rest before starting again in the early autumn.

The Actors' Club.

The dance given at the Actors' Club on St. Patrick's Night was well attended. A concert will be held on Sunday, March 23, at 7.30, at which many well-known artists have promised to appear. The next dance at the club will not be held until after the ball at the Hotel Cecil on March 31.

Sunday Debate.

On Sunday the First Night Playgoers' Club are holding a debate on "Outward Bound," when the author and members of the cast have promised to be present. Mr. William Stack will take the chair at 7.15 p.m., and visitors to 160, Great Portland Street, are cordially welcomed.

Wimbledon Theatre.

Miss Hilda Trevelyan, supported by an excellent company, is appearing here in her original part of Maggie Wylie in "What Every Woman Knows." On Monday night this charming actress was heartily cheered for her clever acting as the wife of the "strong man," John Shand, well and naturally played by Mr. Gus Buckley. Miss May Congdon was very delightful as the Comtesse de la Briere, Miss Jane Milcan was a pretty ingenue as Lady Sybil. Mr. Laurence Caird was, of course, excellent as the Hon. Mr. Vennables, while the parts of old Mr. Wylie and his sons, James and David, were in the safe hands of Mr. E. H. Paterson, Mr. Frank Pettingell, and Mr. Gordon Macintosh.

Sir Benjamin in Bath.

Sir Benjamin John Fuller and Mr. Robert Courtneidge visited Bath together last Friday, dining at the Grand Pump Room Hotel with Mr. W. S. Pearce, afterwards visiting the first house at the Palace, of which Mr. Pearce is the director, and then visiting the Theatre Royal, where Mr. Courtneidge's company was appearing in "The Last Waltz." Sir B. J. Fuller, who is an old friend of Mr. W. S. Pearce, has promised to spend a few weeks with him in the Queen City of the West before returning to Australia.

To South Africa.

Miss Zillah Bateman has left "The Last Waltz" company at Bath to play lead with Mr. Thurston Hall on his South African tour. Miss Bateman sails on March 23. Her part in "The Last Waltz" has been successfully taken up by Miss Eileen Moody.

The Macdonald Players.

Bernard Shaw Repertory holds the boards at the Borough Theatre, Stratford, and on the opening night the Macdonald Players staged "Pygmalion." Miss Florence Jackson as Eliza Doolittle and Mr. George S. Wrag as Professor Higgins were excellent.

"The Optimist."

Much enthusiasm was displayed at the close of the performance of "The Optimist" at the Shakespeare Theatre, Liverpool, on Saturday evening last. The company received numerous "curtain calls," and Mr. Wilfred Shine made a short speech of thanks, alluding to the fact that this was the third successful comedy Mr. Vincent Douglass had had produced during the past few years, and that his first work, "The Jeffersons," was now in its seventh year of tour.

The Late H. G. Hibbert.

A Requiem Mass for the late Mr. H. G. Hibbert took place at St. Etheldreda's, Ely Place, Holborn, on Wednesday. Father Ethelbert, a very old friend of the deceased, travelled from Buckingham to conduct the Requiem Mass, and many personal friends, journalistic colleagues, and members of the profession were present. Among those in the church or at the subsequent interment at Wandsworth Cemetery, were:—

Mrs. Stuart, Mr. Lewis Rogers, Mr. Edmund Gwenn, Mr. E. E. Norris, Mr. J. Pitt, Mr. Hardacre, Mr. S. R. Littlewood, Mr. D. A. Abraham, Mr. A. E. Barwood, Mr. Sutton Page, Mr. Thomas J. Keely, Mr. Arthur Croxton, Mr. Louis Netherfield, Mr. G. E. Morrison, Mr. T. Niblett (Nibo), Mr. A. Douglas Hamilton, Carl Wilbur (Capt. Carl Wilbur Snare), Mr. James Heddle, Mr. Percy Ford, Mr. Philip Page, Mr. William Disher, Mr. G. W. Bishop, Mr. H. G. C. Stevens, Mr. John Parker, and Miss Mary Pitcairn. "The Era" staff was represented by Mr. Walter Terry, Mr. W. F. Bennett, Mr. Charles Cooper, Mr. G. Fellows, Mr. F. St. John White, Mr. Newton and Mr. Leonard Stewart, and Mr. Vincent Lawrence.

A number of beautiful wreaths were sent by, among others:—

Mrs. Charles B. Cochran, Mrs. Arthur Bouchier, Mr. F. J. Nettleton, Mr. Louis Netherfield, Mr. Lionel Carson, of the "Stage," Mr. Douglas Hamilton, the Catholic Stage Guild, Mr. A. E. Abraham, Mr. Edmund Gwenn, the "Staff of the Era," and many other friends.

Revival of "Fidelio."

Beethoven's only opera was revived by the Carl Rosa Opera Company in the Theatre Royal, Glasgow, on Friday. It is 14 years since the opera was last given in Glasgow, with the result that it drew a crowded and enthusiastic audience. Miss Eva Turner made a brilliant Fidelio, and Miss Maude Neilson was well suited as Marcelline. Mr. William Boland was in excellent voice as Florestan, Mr. Appleton Moore did well as the scheming Pizarro, and Mr. E. Giddings-Clarke played the part of the kind-hearted gaoler with good effect.

Shamus O'Brien.

Sir Charles Stanford's opera, "Shamus O'Brien," is now included in the O'Mara Opera Company's repertoire. It is admittedly one of the finest works of this famous composer, and its revival, with Joseph O'Mara in his original part, supported by Flintoff Moore (in the title-role), Florence Morden, Winifred Brady, Lyon Mackie, Harrison Cook, under the conductorship of Walter Meyrowitz, is scoring a great success on the O'Mara Opera Company's Scottish tour.

"The Natural Law."

Colonel Charles Sumner (Hayes), author of "The Natural Law," which Mr. Charles Harrington intends reproducing during the spring and autumn, is a graduate of the University of Chicago and editor of the "Maroon," the students' daily paper. For a year he taught civil government in Stetson University, Florida, and he returned to the University of Chicago to take his Ph.D. and A.M. degrees. He has devoted much attention to the study of the theatre and its plays. "The Natural Law" has been produced in America, South Africa, Australia, Vienna, Austria and England. Contracts have been signed for the production in Paris at the Bouffes-Parisiens Theatre.

Death of Daniele Pecorini.

We regret to record the death of Signor Daniele Pecorini, operatic composer, who passed away at his Torquay home on March 15 after a long and painful illness. Under the non-duplication of Daniele "Pellegrini" he produced, at Dublin, in 1896, the English version of his three-act opera "Mercedes" (based on Longfellow's "Spanish Student").

The late Arthur Rousby was responsible for the tour of "Mercedes," and amongst others who sustained roles in the initial performance were Louise Van Dille, Austin Boyd, and Frank Wood.

Signor Pecorini came to England in 1875. He had secured the highest honours Italy could bestow for monumental design. Music, however, claimed him, and after a few years he became the bandmaster to, successively, the Torquay and Plymouth Corporation Bands.

Subsequent to the production of "Mercedes," several English operas were composed, but, due to health reasons mainly, Pecorini never again essayed production. He, however, published, both in this country and Italy, many incidental pieces.

Signor Pecorini leaves a wife and one son, Mr. R. R. Pecorini, revue author and librettist.

Many Happy Returns to—

Mr. Frederick Bentley — Thursday, March 20.
Toots Bengler — Thursday, March 20.
Norman Partridge — Friday, March 21.
Harry Randall — Saturday, March 21.
Ruth Vincent — Saturday, March 22.
Edwin Barwick — Saturday, March 22.
Syd Walker — Saturday, March 22.
Leslie Hogben — Saturday, March 22.
Gilbert Hare — Sunday, March 23.
Mr. J. Joseph Ellis — Sunday, March 23.
Maud Ellison — Sunday, March 23.
Charles Harrington — Monday, March 24.
A. Bartram — Monday, March 24.
Marie Brett — Monday, March 24.
John Le Hay — Tuesday, March 25.
Elsie Olloms — Tuesday, March 25.
Tom Woodwell — Tuesday, March 25.
Florence Lloyd — Tuesday, March 25.
Doris Brooks — Tuesday, March 25.
Emelie Polini — Tuesday, March 25.
Haydn Wood — Tuesday, March 25.
Ronald Squire — Tuesday, March 25.
J. Robert Hale — Tuesday, March 25.
Sir Gerald du Maurier — Wednesday, March 26.
J. Ansell — Wednesday, March 26.
Albert de Courville — Wednesday, March 26.
Fred Karno — Wednesday, March 26.
Arthur Knight — Wednesday, March 26.
Julian Royce — Wednesday, March 26.

Early in the autumn two companies will start on tour in the provinces with Graham Moffat plays, Mr. and Mrs. Moffat playing the leading rôles in the No. 1 Company.

Wide interest was evinced in the sale by auction held at Mr. John Tiller's Theatrical Stores, Rusholme, Manchester, by Mr. John Bateman, auctioneer, of Stockport and Manchester (the lease of the premises having expired). The numerous lots found ready purchasers, with the exception of the two pantomimes, "Red Riding Hood" and "Jack and Jill," which were withdrawn, and for which the auctioneer is prepared to consider offers.

Mr. and Mrs. Gilbert Miller sailed on the "Aquitania" from New York on Saturday morning. Mr. Miller, who has been absent for some months, is returning to England with a sheaf of new plays for production.

PREMIERES OF THE WEEK.

"THE FAKE."

At the Apollo.

Play, in Three Acts, by Mr. Frederick Lonsdale, Produced at the Apollo Theatre on Thursday, March 13.

Hesketh Pointer, M.P., Rothbury Evans; Sir Thomas Moorgate, M.D., Hesketh Pearson; Ernest Stanton, M.P., Allan Jeayes; Clifford Hope, Francis Lister; Mrs. Hesketh Pointer, Helen Hays; Mavis Mariel Alexander; Mrs. Stanton, Henrietta Watson; the Hon. Gerrard Pillick, Franklyn Bellamy; Watkins, J. Smith; Wright; Geoffrey Sands, Geoffrey Tearle; a Parlormaid, Josephine Dixon; a Waitress, Una O'Connor.

Is murder ever justifiable? The question has been asked and answered many times, and Mr. Frederick Lonsdale, who has abandoned lighter theatrical fare for the time being, makes out a very strong case for killing a man. In "The Fake" he presents the familiar, commonsense, purely scientific view that it would be better for the community if vicious persons were exterminated. His victim is the Hon. Gerrard Pillick, who is as despicable a creature as we have ever seen in a play. He is a dipsomaniac and drug fiend, who brutally ill-treats his charming young wife, lies, wins bets by cheating, takes and befools any atmosphere he is in. Although he knows he is ruining his wife's health he refuses to go away, delight in giving pain to animals, for treatment. So Geoffrey Sands, an old friend of the family, who has endured the man's "friendship" for six years in order to make things easier for the wife, calmly accepts, and acts upon, the scientific point of view expressed by the doctor in an unguarded moment, and puts an overdose of cocaine into Pillick's whisky, having first made the coroner's subsequent verdict of "Suicide" inevitable by an ingenious device.

"The Fake" is a rather loosely constructed play, but this, the main issue, is movingly and fairly inevitably presented. It is somewhat distracting that the interest is shifted to the wife's father, a vain, selfish, rhetorical politician who had arranged this "ambitious" match for his daughter, and then persuades her to go on living with her husband to save his own reputation. He is the "fake"—the counterfeit—and we are not quite sure that the author does not intend the audience to realise that he too would be better dead. Geoffrey Sands is the only person who sees through him, and he lets him know pretty clearly what he thinks when he claims him as his accomplice in the "murder," and invites him to inform the police.

The acting was superb, and Mr. Franklyn Bellamy, who played Gerrard Pillick, made for himself a reputation in a night. It is a masterly study in besotted vice, faintly suggested in the first act, but almost terrifying to watch in the later scenes. Mr. Geoffrey Tearle had an easy task as Geoffrey Sands, and he gave his usual finished, graceful, and altogether satisfying performance. Mr. Allan Jeayes was excellent as the father, and a very poignant piece of acting was given by Miss Henrietta Watson as the girl's mother, who appears only in the first act. Miss Mariel Alexander did all she could with the rather colourless part of the young wife, and there were good performances from Mr. Francis Lister, Miss Helen Hays, Mr. Rothbury Evans, and Mr. Hesketh Pearson. An impressionable hotel waitress, an important character in the third act, was amusingly handled by Miss Una O'Connor.

"THE FARMER'S WIFE."

Devon Comedy at the Court.

Comedy in Three Acts, by Mr. Eden Phillpotts. Produced at the Court Theatre on Tuesday, March 11.

Churdles Ash, Mr. Cedric Hardwicke; Araminta Deane, Miss Evelyn Hope; Triza Tapper, Miss Maud Gill; Sweeney Sweetland, Mr. Melville Cooper; Sibley Sweetland, Miss Phyllis Shand; George Smerdon, Mr. Colin Keith-Johnston; Percenell Sweetland, Miss Eileen Beldon; Richard Coaker, Mr. Scott Sunderland; Louisa Windcutt, Miss Margaret Chatwin; Susan Maine, Miss Iris Kember; Sarah Smerdon, Miss Amy Veness; Sophie Smerdon, Miss Baby Love; Teddy Smerdon, Miss Evelyn Turner; Valiant Dunsybrig, Mr. Paul Smythe; Dr. Rundle, Mr. Frank Moore; Mrs. Rundle, Miss Yvette Pienne; Henry Coaker, Mr. Wallace Evennett; Mary Hoarn, Miss Isabel Thornton; The Rev. Septimus Tudor, Mr. Raymond Huntley; The Hon. Mrs. Tudor, Miss Frances Doble.

Devonshire is certainly the place to live in. Life there, according to Mr. Eden Phillpotts (and he should know), would appear to be all cream cakes and cider to fill in the intervals when one is not love-making. The males seem to have little else to do. In "The Farmer's Wife" the younger men spend most of their time in amorous pursuit of Farmer Sweetland's two daughters; the farmer himself proposes to, and is rejected by, four ladies in turn, and finally marries the attractive housekeeper, as we knew he would as soon as the curtain rose. It is all good fun, and at times we were reminded of a glorified charade, in which the actors were enjoying themselves as much as the audience.

Some of the characterisation is exceedingly good, and herein, together with the witty dialogue, lies the real charm of the play. All the ladies to whom the farmer proposes—the fox-hunting widow, the superior spinster with her villa residence, and the coy,

comfortably built postmistress are amusingly drawn, but the best thing in the play is Churdles Ash, an old labourer who forms a kind of disgruntled chorus.

"The Farmer's Wife" is one of the most successful things in the Birmingham Company's repertoire, and since its first production in November, 1916, has been revived several times. The audience was enthusiastic on the first night at the Court. It is not to be wondered at that Mr. Barry Jackson's company seem to be more at home in rural comedy than they did in "Back to Methusalem," although the actors who stood out in the Shaw play were the most noticeable in "The Farmer's Wife." Probably the best performance was Mr. Cedric Hardwicke's study of the old labourer, which was a carefully observed and humorous piece of work. Miss Evelyn Hope gave a beautiful rendering of the part of Miss Deane, the housekeeper, who eventually becomes the farmer's wife. Mr. Melville Cooper suggested the naive, good-natured bluntness of the farmer exceedingly well, and the two daughters were well differentiated by Miss Eileen Beldon and Miss Phyllis Shand, although the latter is inclined to be a trifle too slow and deliberate in her speaking. The ladies who might have married the farmer were amusingly handled by Miss Margaret Chatwin, as the fox-hunter; Miss Maud Gill, as the spinster with a villa; and Miss Isabel Thornton, who played the hysterical postmistress. There was also some good acting from Mr. Colin Keith-Johnston and Mr. Scott Sunderland.

The play was attractively staged, and Mr. Lawrence Hanray's charming little song in the second act for Sibley was prettily rendered by Miss Phyllis Shand.

"THE ADDING MACHINE."

Stage Society's Production.

Play, in Seven Scenes, by Elmer L. Rice. Presented by the Stage Society on March 16 and 17, at the Strand Theatre.

Mr. Zero, Brember Willis; Mrs. Zero, Louise Hampton; Daisy Diana Dorothea Devore, Edith Evans; the Boss, Fawcett Llewellyn; Mr. One, Andrew Leigh; Mrs. One, Louise Holbrook; Mr. Two, J. Adrian Byrne; Mrs. Two, Margaret Manning; Mr. Three, Raymond Massey; Mrs. Three, Ann Desmond; Mr. Four, Lawrence Ireland; Mrs. Four, Juliet Mansel; Mr. Five, A. Corney Grain; Mrs. Five, Honor Bright; Mr. Six, Walter Schofield; Mrs. Six, Muriel Dole; Policeman, Bert Eyremonde; Judy O'Grady, Olive Sloane; Young Man, Raymond Massey; Shrdlu, Harold Scott; A Head, J. Adrian Byrne; Lieutenant Charles, Roy Byford; Joe, Andrew Leigh.

London's first experience of "expressionism" was the Stage Society's production of Kaiser's play, "From Morn to Midnight," in 1920. Now, in "The Adding Machine," we have an example of a similar technique in play-writing by Elmer L. Rice. It is a curious affair. Several of the scenes are arresting in their acute observation of life, but occasionally (in the Graveyard Scenes, for instance) there are lapses into something approaching burlesque.

"The Adding Machine" symbolises the soul of Zero, a ledger clerk, who, after twenty-five years, is sacked because an efficiency expert has recommended a machine to replace him. He kills his employer, makes a long speech to a jury, and we follow him to the Elysian Fields, where he meets again a fellow-clerk, a girl with whom he had been secretly in love. There is a really beautifully written scene between these two; but Zero is so shocked when he hears that in Elysia people can live together without being married that he conventional soul departs from that pleasant place. We leave him in the "Cosmic Laundry," where little souls are cleaned up and mended for another grinding experience on earth. The note of predestination which ends the play is a very terrible and inconsistent piece of pessimistic writing, for Zero has hardly the typical slave mind. After all, he did kill his employer!

The acting was splendid, and the whole of the cast entered finely into the spirit of the play. Mr. Brember Willis has rarely done anything better than his performance as Zero. The long speech to the jury was wonderfully sustained, and there were subtle pieces of acting all through to suggest the curious little soul of the ledger clerk. Miss Louise Hampton, whose nagging speech opens the play, acted superbly as the wife, and Miss Edith Evans had some brilliant moments as Miss Devore, the "refined," pathetically drawn lady clerk. Mr. Harold Scott, Mr. Fawcett Llewellyn and Mr. Roy Byford were good in smaller parts.

"YOUNG IMESON."

At the Everyman.

Comedy, in Three Acts, By James R. Gregson, Produced at the Everyman Theatre, on March 17.

Kenneth Imeson, Frank Freeman; Laura Imeson, Louise Hampton; Harry Clough, Philip Wade; Joan Morrill, Dorothy Holmes-Gore; Andrew Wetheredge, James R. Gregson; Asenath Wagstaff, Margaret Watson; Nathan Wagstaff, George Merritt; Joe Smith, J. Hubert Leslie; Bella Buckley, Nadine March; Jackson Pinnefether, Cecil Cameron; Clifford, Charles Rider.

As a series of sketches of life in a small Yorkshire town, where workmen address their employer by his Christian name and neighbours wander in and out of each other's houses, "Young Imeson" is of more interest than Mr. Gregson's other play, "The Marsdens," but it is not nearly so well constructed. It is the story of a strike in a jam fac-

tory run by Andrew Wetheredge. The leader is Young Imeson, an idealist, and inventor of labour-saving devices, who, unknown to himself, is Wetheredge's son. His brains and money help to keep the strikers going, and it is owing to his initiative that a rival factory is started. When he realises that his fellow-workmen can act as unscrupulously as their employer he decides to run the business as a capitalist himself until the others are sufficiently educated to conduct it fairly. At the end the old father realises that, after scraping and saving for thirty years, his son is able to stand on his feet without his help.

This, the main motive, is rather confused in the second act by the father's attempt to estrange his son from the girl he is engaged to marry by telling him that his reputed father is in an asylum. One of the faults of the play lies in the fact that it is never made really clear why the son is brought up by a foster-mother.

The best performance was given by Miss Louise Hampton, who gave a tenderly drawn sketch of the foster-mother. The author acted exceedingly well as old Wetheredge, and Mr. Frank Freeman, although inclined to be a trifle hesitant, appeared well as Imeson. Mr. George Merritt deserves a special line for his performance as the engineer, seeing that he took up the part at a few hours' notice. Miss Dorothy Holmes-Gore made a charming figure of the heroine, and there were some cleverly observed sketches from Mr. Philip Wade, Miss Margaret Watson and Miss Nadine March.

"FRIEND OF THE PEOPLE."

Love Story of the French Revolution, in Four Acts, by H. A. Saintsbury. Music by Brigata Bucalossi. First Production Theatre Royal, Plymouth, March 10.

Maurice, Marquis de Ravnac, and Germain Bouchard, H. A. Saintsbury; Maximilien Robespierre, Ralph de Rohan; the Abbé Mathieu de Ravnac, Frank Macrae; Doctor Savary, H. Halliday Hope; Captain Vendele, Arthur Bush; Pierre Daumas, Basil Dyne; Alphonse Jolyot, Ralph Leon; Sergeant Grevol, Belford Arthur; Yeri, Thos. B. Woodward; Billaud, Charles Thompson; Martin, Ernest Ward; Marcelle Duchastel, Kathleen Saintsbury; Victorine Pomard, Vera Brunton; Margot Bouchard, Beatrice Egerton; La Vague, Mary Royce; and Eloise Daumas, Louise Regnis.

Mr. Saintsbury has written an interesting play, which should make a strong appeal to those who appreciate a combination of the melodramatic, the spectacular and the artistic. It treats a familiar theme in the French revolution, but there is originality and ingenuity in the development of the plot, while cleverly interwoven humorous incidents relieve the sombreness of the story.

The Marquis de Ravnac marries Marcelle Duchastel, and the first act is played in the Abbé Mathieu's garden at Ravnac. An elaborate wedding coach is introduced, and while the ceremony is performed at the church and the marriage bells ring there is tragedy in the old garden, in which the marquis's half-brother, Gervais Bouchard, plays a villainous part. He has gone, however, when the wedding party returns, though a summons to the marquis to rejoin his regiment in view of the trouble threatened by the revolution, cuts short the rejoicings.

Subsequently the marquis is wounded and falls into the hands of Gervais Bouchard, who, exploiting his facial resemblance and similarity of physique, masquerades as the marquis converted to the people's cause, and as Citizen Crassus becomes second only to Robespierre among the leaders of the revolution. He also determines to claim Marcelle as his wife, and to support his claim steals the marriage certificate from the Abbé's register. Eloise Daumas, who is in love with him, however, divines his purpose and takes Marcelle under her protection, and for years baffles Bouchard. The burning of a chateau results in the liberation of the marquis from the dungeon in which he had languished for five years, but he again falls into power of Bouchard, who has also discovered Marcelle, and in the absence of Eloise causes her arrest. The last act is very powerful. An appeal is made to Robespierre, and Bouchard challenges his authority, but villainy at length meets a tragic fate, and the marquis and Marcelle are released from prison.

Mr. Saintsbury plays the dual rôle of the marquis and Bouchard, and is on the stage practically throughout the play. His acting is wonderfully good. One minute he is the brilliantly uniformed cavalry officer, and the next, when he is supposed to be at church for the wedding, he appears as the most villainous of agitators. Again he is carried to a bedroom as the wounded and almost lifeless marquis, and within a minute or two is back as the cunning, scheming, unscrupulous "Friend of the People." And so the dual rôle continues to the end. Miss Louise Regnis also acts powerfully. Her Eloise Daumas is a convincing study. Miss Kathleen Saintsbury is a graceful Marcelle, the contrast in her style and that of Miss Regnis emphasising the success of both. As Dr. Savary Mr. Halliday Hope distinguishes himself, his acting being marked with confidence and dignity. Mr. Frank Macrae as the Abbé Mathieu provides another good study, and the Robespierre of Mr. Ralph de Rohan is finely done, the pallid, statuesque revolutionary leader being lined with unerring judgment. The Pierre Daumas of Mr. Basil Dyne and the Jolyot of Mr. Ralph Leon are excellent and provide the lighter phases of the play, while Mr. Charles Thompson's Billaud is very realistic.

THE REALM OF MUSIC.

MR. BEN DAVIES.

Mr. Ben Davies' voice was better than ever on Saturday at Wigmore Hall; even the high tones were purer and easier than for many years. And the art with which he uses it in so many different kinds of music put him far above most of our younger singers, who, if they excel at all, excel as a rule in one branch only. One would have to travel far and wide to hear oratorio singing to approach his in the "Jephtha" selection—such spirited delivery of the recitative, such polished phrasing in the aria. Then he enters so completely into the mood of each song. Schumann's "Mondnacht" and "Die Lotosblume" were pure poetry. Campion's "There is a Garden," among the 17th century songs, was the happiest blend of grace of movement and frank, hearty "English" spirit; and what a lesson lay in those gruppetti in Purcell's "Knotting Song," so perfectly turned and accentuated. Monteverde's "Lasciatemi morire" was another instance of fine singing and interpretation; and one might give many more. But there is room only to say that Mr. O'Connor Morris played the accompaniments with great sympathy, and that a song of his, "A Devon Idyll," had the compliment of an "encore."

GOOSSENS' CONCERT.

Not only did we experience the delights of a combined musical and variety entertainment at the Goossens' Concert at Aeolian Hall; the excitement of scene-shifting between the acts were thrown in. Miss Dorothea Webb's songs from all over the world and out of many centuries called for—besides the familiar violins, viola, and cello composing the string quartet—a piano, a harpsichord, a bass-triangle, a Zulu marimba, and a whole battery of Chinese instruments, including a Hien-dze, a Pang-dze, and a Zulu marimba, and a whole battery of Chinese instruments, including a Hien-dze, a Pang-dze, and a Zulu marimba, and a whole battery of Chinese instruments, including a Hien-dze, a Pang-dze, and a Zulu marimba.

PATRON'S FUND REHEARSAL.

One at least of the works for orchestra, performed at the Patron's Fund Rehearsal at the Royal College of Music deserves to be heard again as it stands. This one is Mr. E. L. Bainton's "Eclogue." In it may be discerned the sure touch of the practised hand. Mr. Patrick Hadley's lyrical poem, "The Nightingale," suffered from a lack of distinctive themes. Mr. Rupert Eriehach, on the other hand, in his "Two Folk-tune Poems," had not made as much as he might have done of his treasure-trove. The songs by Mr. Norman Peterkin ("The Mountain Song," sung by Mr. John Goss), and Mr. Leslie Woodgate ("Three Songs," sung by Mr. Stuart Robertson), were experiments in the modern fashion which seeks to maintain equal interest between vocal line, poem, and accompaniment. Results would seem to show that success is difficult of attainment. Here the balance sank decidedly on the side of the accompaniment. Mr. Adrian Boult conducted the Royal Albert Hall Orchestra in all these works.

SOLOMON.

There were all the signs at Wigmore Hall on Saturday to show that the young pianist, Solomon, is now a "star." Not a seat was vacant. The programme was an all-Chopin one. He took a little time to work himself into the mood of the B flat minor Sonata, and never sounded its emotional depths, but his playing after the first movement was masterly in its ease and security and above all in the matter of rhythm. The Prelude in E major (No. 23) was played with captivating delicacy, and the Study in G sharp minor with a brilliance that provoked a storm of applause. The audience were enthusiastic throughout.

MR. ROBERT MAITLAND.

Mr. Robert Maitland gave some noble Bach singing at Wigmore Hall in the solo cantata, "Ich will den Kreuzstab gerne tragen," one of the most spiritually uplifting things ever written for the voice. This was a rare instance in interpretation of the "heart seeing as far as the head." Technically, it was as satisfying. The singer filled out the grand lines of the music with a stream of fine tone, and used with unerring judgment. Afterwards, in Osmin's songs from "Il Seraglio," we had admirable legato singing, a wonderful trill, and tone-painting of the old rascal's character that was diverting as well as revealing. During

the Brahms songs the lights went out. A stage manager could not have done better. In the gathering gloom the effect of Mr. Maitland's singing of "Treachery," "In the Graveyard," and others, was enhanced a hundred-fold.

A LECTURE-RECITAL.

To be in the fashion, a recital must follow a programme. Miss Elsie Horne, who, if she did not actually set the mode, was one of the earliest in the field, covers more ground than most people, since she improves her occasions with a short discourse. Her subject at Wigmore Hall was "Music of Mystery and Imagination." The path of every lecturer to a casual audience is beset with pitfalls. On the one hand the study is, how to avoid the obvious; on the other, how not to talk over the listeners' heads. Miss Horne was successful in steering a middle course, and her remarks were generally apt and to the point. She has the advantage of being able to furnish her own illustrations, as far as pianoforte music is concerned. Her repertoire furnished her with examples by Liszt, Palmgren, Schumann, Chopin, Debussy, Frank Bridge, among others; and when her own store gave out, she called upon Miss Dorothy Collins (a pleasing soprano) to "oblige" with a number of songs, many of them well-known favourites of every concert-room.

BORIS RANEVSKY'S RECITAL.

To Mr. Boris Ranevsky, the American Women's Club extended its hospitality for the purposes of a recital which that distinguished member of the Moscow State Theatre gave on Tuesday. Mr. Ranevsky is not only as a proved—an accomplished actor, but a linguist. His recitations in French and English were as fluent as those in his native Russian. He had chosen poems by Jean Richepin and Victor Hoffman, and prose pieces by A. Apollinaire, besides two airy trifles written for him by Princess Anatole Bariatinsky. The dramatic range was necessarily dictated by the social nature of the occasion, and within the narrow scope he allowed himself Mr. Ranevsky moved easily enough. He has a light, sure touch, is particularly happy in delicate suggestions of sentiment, and is altogether a finished comedian. His style is of the kind we associate with modern French comedy, but that, no doubt, is because we know next to nothing of the Russian theatre. Mme. Emilia Conti, Mr. Roy Ellett, and Mr. George Reeves contributed to the programme.

SONGS AND SINGERS.

B. Feldman and Co.
Gilda MacDermott has returned to her original part in Walter Bentley's "The Barnstormers," and is featuring "Midnight Rose" and "I Ain't Going Back to Nowhere" with distinction. Also in "The Barnstormers" is the St. Bernard Overture, a fine combination, which scores in "Roll Along, Missouri," "Smiling Through," and other Feldman numbers. In "Jazz Mad" revue, the following numbers are to be specially featured: "I'm Just Wild About Harry," "Say It While Dancing," "I'm Wild About Wild Men," and "Leave Me With a Smile." Nellie Forbes, who has been making a successful feature of "Ain't Love Grand?" has now added "I'm Wild About Wild Men" to her repertoire. The latter number she will specially feature in "Why Worry?" revue.
J. Baker Howard reports success in his various activities with "Fate," "Angels," "This Freedom," "Going to Have One?" and "Eh, the river sea." Mr. Howard has a batch of new Feldman numbers in hand for immediate production. The "Devil May Care" are featuring with success "The Tacoma Home of Mine." Gould and Leslie are making a most artistic feature of "Minnetonka." Marie Kendall is working "Horsey, Keep Your Tail Up," and making a big success with this popular comedy song. Incidentally, every band in the country is anxious to play this "Horsey" tune.
In Murray and Miller's new revue, "Something Nice," Daisy Leon will sing "Just Been Wondering," "Gloria," "Dance and Alex Sinclair will sing "Pucker Up and Roll Those Lovable Eyes," and "I'm Wild About Wild Men," while the Martell Brothers will work "The Hotter Trot." William Hammond is consistently successful in "Ten Thousand Years from Now."
In Will Tinsington and Katherine Craig's company, "The Poppies," the following Feldman numbers are featured successfully: "Leave Me With a Smile" (Ensemble), "Joe is Here" (Ensemble), "Oh! Gee, Oh! Gosh" (Ensemble), "Send Me a Bluebird," and "Smiling Through" (Ethel Collier) and "The Matter With the Dear Old Strand" (Arthur Mackenzie), "Lil Old Cuckoo Clock," and "Goldfish" (Billy Seldom).
Eileen Lane, in "Oh! I" revue, is making an artistic success in "Harmony Why?" "All the Girls Are Fond of a Sailor," "Remember the Rose," and "Carissima."

Francis and Day.
There is no gainsaying the fact that Scott Sanders' song "On the Road to Nowhere" was a great and deserved success, and the many admirers of the song and its singer will be pleased to learn that his new item, "Pottering Along," is likely to eclipse its forerunner in popularity. Judged by recent reports from Huddersfield last week and by the enquiries for the ditty.
In "Zip!" Harry Slingby's smart entertainment, at the Hippodrome, Southend, "Nightingale," "I Loves It," and "Dora Dolara," with "Swingin' Down the Lane," are evoking much applause, as does Marek's for his exquisite playing of "Wonder One," and the Four Imperials with "Dance Your Shoes Away," at the Grandville last week. Charles O'Neill, with "I'm Ticked to Death I'm Single," Anna Thayer and Reginald Adair with "Wonder One," and the Four Imperials with "Dance Your Shoes Away," at the Grandville last week. Charles O'Neill, with "I'm Ticked to Death I'm Single," Anna Thayer and Reginald Adair with "Wonder One," and the Four Imperials with "Dance Your Shoes Away," at the Grandville last week.

Lawrence Wright Music Co.
In Jack Gallagher's new revue, "Wake Up," at the Hippodrome, St. Helens, this week, Billy and Doris Harley are working "Honolulu Blues," "I Never Miss the Sunshine," and "Change Your Step," with much success. Argyle Nolan makes a big hit with "Twelve O'Clock at Night." Gertrude Kaye and Darroll Richards open in Ernie Lotina's "House Full" at the Regent, Salford, next Monday, with "I Love You," "They Were Singing an Old-Fashioned Song," and "I Was a Fool." Very big song-hits in George Sax's "Going Some" revue at the Hippodrome, Huddersfield, Manchester, are "Just a Girl that Men Forget," "When It's Night-Time in Italy," "Honolulu Blues," "I Never Miss the Sunshine," "I Love Me," and "Twelve O'Clock at Night."
In Dick Ray's new revue, "Evening News," which opens at the Theatre Royal, Windsor, next Monday, Dorothy Langley will feature "Honolulu Blues" and "Telegram to Alabama." Donald Keir will sing "They Were Singing an Old-Fashioned Song" and "Shifting Sands." Bert Gunnell will sing "He Always Goes Farther Than Father," Florence Thurston will work "Change Your Step," and "Seven and Eleven," and a big trio for Jack Fields, Bert Gunnell and Dorothy Langley will be "When It's Night-Time in Italy." The Paget Trio will play half-a-dozen other popular Wright numbers, including "Seven and Eleven" and "Felix Kept on Walking."

British Song Publishers.
"De! De! De!" the British Song Publishers' new famous Blues number, is finding its way into the hearts of the new revue, and because of its beautiful melody is being featured with tremendous success. Among many letters received from bands and artists praising this number is one from Mr. Ross, musical director of the Palais de Danse, Manchester, in which he gives a glowing account of his success with this novelty Blues hit.
The Savoy Havana Band continues to feature this number, and it is fast becoming known as the outstanding Blues hit of the season.
The British Song Publishers' comedy song and dance hit, "Felix the Cat," is finding much favour with artists and bands everywhere. Jack Hylton is featuring this number at the Piccadilly Hotel nightly.
The British Song Publishers wish to thank the many professionals who are writing in assuring the company of their support in their efforts to place All-British songs and music in the minds of the music-loving public.

Keith Prowse.
"Down on the Farm" has established itself an absolute winner. Belle Isobel, Millicent Maude, Sid Parsons, and Rondelle have just taken this number up, and are unanimous in their praises of our great novelty singing fox-trot. Numerous concert parties have already definitely fixed on "Down on the Farm." These include Heelap and Morley's Gipsies, Arthur Sutcliffe's Entertainers, Will Carter's Merry Mimics, Lewis Cole's Black and White Vampires, Ivy Lindsey's Wits' Concert Party, Will Hick's Favouritees, and "In a House Full" revue Darrell Richards is meeting with great success with "Belis

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Vacant Summer.
of the Sea" and "Just for a While." In the new production "Gertrude Kaye," continues to score with "Romany Love." At Finsbury Park Empire John Harcourt brings the house down with his delightful rendering of "Belis of the Sea." At the Holborn Empire last week Sammy Shields had quite a lot to say about "Las Night on the Back Porch." Algermon Hayes has included this number, together with "Nightingale," "I Loves It," "Dora Dolara," "Swingin' Down the Lane," "The Clock Strikes One, Two, Three, Four," in his new revue, "Jazz Mad." The "Neris Girls" continue to feature our biggest success, "Last Night on the Back Porch," as well as "Jerez and Fort," "Harry Lester," "Joe Morrison, Cecil Montague, Tom Beresford, Rondelle, Victor Ripley, and Billy Rutherford, &c., &c.
Other songs in great demand are "Romany Love," "China Rose Bud," "Hardy Gurdy Man," "That's the Tune," "Just Holding Hands," "Honeycomb Times," "I'm a Dream," and "God Touched the Rose." Concert party producers, managers, and artists are invited to send 1s. 6d. for a selection of our numbers. Please state style.
Dix, Ltd.
Messrs. Dix, Ltd., have quite an array of artists featuring their numbers, and the list is being added to daily. Nora Blaney and Gwen Farrer continue to make a huge hit with "That Lazy Melody." Barbara Babington, who is the principal lady in "The Honeycomb Girl," makes a decided hit with the beautiful ballad "When Love Dies." In "Harry Lester," production, "Dance Your Shoes Away," "Mary and Autumn Leaves" are the outstanding winners. Nellie Wixley is still featuring in "My Mary," and informs the firm that the number is going bigger than ever.
In the new show "The Whirl of the World," which was produced at the Palladium last Friday night, Nora Delaney made a hit with "Dance Your Shoes Away." Dorothy Stern introduced a new number, "Too Much of a Good Thing," at the London Sheriditch last week with gratifying results. A new comedy chorus song, entitled "I Love Kids," which looks like being the rage this season, was produced at the Olympia, Sheriditch, last week by Ernie Rema, and was an instantaneous success. Bond Rowell scores big with "You Never Know What's Waiting Round the Corner" at the Grand Clapham. Ina Hill has in store for immediate production the splendid farce, "Hallelujah, Autumn Leaves." "I Tell the World," which will undoubtedly be one of the biggest ballad successes this year, is the outstanding hit in "Pit-Pat" revue. Lillian Major is the singer.

Francis and Day.
A big demand was expected for the half-dozen novelties recently launched, but the prodigious number of applications for the same have proved almost staggering. They are "When Lights are Low" (an entrancing waltz-song), "Easy Melody," "Sun-up-er-Gun," "Linger Awhile," "Get Me Going," and "Mamma Loves Papa," the five last-named being of the fox-trot order, whilst "Sun-up-er-Gun" makes also an admirable one-step.
Mannell Luna, the accomplished musical director of that hands-on-the-stick Picture Theatre, Newcastle, has been making a special feature of the Big Three—"Maggie," "Yes, Ma," "Barney Google," and "Dreamy Melody"—to the evident delight of patrons, judging by the lavish applause that ever attends the playing of each by his fine body of instrumentalists.
At the Majestic, Leeds, the numbers of the firm have been receiving more than ordinary fine interpretation thanks to the superlative skill of those earnest musicians, Frederick Kitchen and Harry Davidson, "Dreamy Melody" and "Wonderful One" being especial favourites with audiences. The organ here, built at a cost of £5,000, is a great asset to the establishment.
"Maggie," "Yes, Ma," is an interesting topic of conversation at Hull, and especially among the patrons of the Regent Cinema there, thanks largely to the manner in which it has been rendered by R. W. Dove, the musical director, and his band, Louis Golden, the pianist at the Regent Hall, is an excellent worth going far to hear.
Merry's Quartette, at the New Villa-Villa Restaurant, Gerard-street, W.C., are making a hit with no fewer than twelve of the items of the house.
At the Londen Coliseum the famous Midway Follies Band are being cheered to the echo this week for their playing of such popular numbers as "Maggie," "Yes, Ma," "Dreamy Melody," "March of the Mannikins," and other numbers emanating from the firm.
One of the finest orchestral arrangements for military bands ever known was laid to rest a few days since in a quiet Derbyshire churchyard in the person of Michael Reford, for upwards of seven years the bandmaster of the Victoria Rifles, "Mickey" Reford, a lovable Irishman—he was a Dublin man—will be sorely missed. The veteran, who was seventy years of age, had been in the Coldstream many years ago.
(Continued on page 12.)

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(Continued on page 12.)

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DEBENHAM & FREEBODY

FROCKS AND FANCIES.

Button-holes—and Apron Frocks—Black and Scarlet and the Popular Piping—The New Woollies—All about Scarves and Stockings.

Six hours of sunshine a day at the latter end of last week made us all sigh and say, "Spring is really on the way." It was a case of "Away, dull care!" and any money that we may have had burned a hole in our pockets. Thank goodness there are pockets on every frock, blouse and jumper—sometimes four or five of them—but the more there are the more quickly the money seems to trickle out of them into the coffers of milliners and modistes. There was a regular orgy of shopping last week. There were few of us who could resist those huge bunches of sweet-scented violets, both the deep purple and the pale Neapolitans, to tuck into our coats. Even if it hadn't been so fashionable, we should have bought them just the same, although the pure white camellia nestling amidst glossy leaves is supposed to be the thing for buttonholes just now. Every woman on the Riviera sports a buttonhole.

Apron Frocks and Hyacinths.
Spring-time is flower-time, and masses of the loveliest blue hyacinths greeted me when I went to tea at Mrs. Gilbert Frankau's house the other afternoon. There I saw Miss Hilda Bayley, and both she and our hostess were wearing sheath frocks with aprons. Mrs. Frankau had a fine charmerline in navy blue with a pointed apron in front tied with narrow ends behind and the narrowest of openings from the throat to the waist. Miss Bayley had on a black satin dress—one of those most popular exceedingly shiny satins—but hers had a rounded apron attached at the rather low, rounded waistline.

Black is Popular.
Whatever may be said to the contrary, black is popular still, although here and there we find it relieved by a touch of scarlet or brilliant blue. At Mr. Nevinson's show on the opening day I had a long talk with Miss May Edginton, who is busy planning another play with Mr. Besier, and she was wearing a three-quarter black coney coat with a deep fur edging put on in that attractive circular way. She clasped it tightly round her slim little figure, and her tiny turn-down hat of black was pulled down well over her eyes so that only the mouth and nose of her small face showed. She, too, feels the spring, and was talking gaily of forget-me-not borders, roses and rosemary.

The "Fake" Frocks.
Everybody seemed to like Muriel Alexander's bridal dress in the "Fake," and I must say it is one of the loveliest wedding gowns I have seen on or off the stage for many a long day. The square neck and long sleeves were most becoming, and pearl embroidery down the left side and the silver-lined train looked lovely shimmering through the filmy white net veil arranged over a pointed head-dress. We were not disappointed, either, in Helen Haye's dresses. I loved her first act dress of café au lait lace, with its godet flounce and the tabard sleeves of lace which were attached to her wrist. With this she wore a "halo" hat of brown tulle—exceedingly smart, if a trifle sophisticated after the everlasting cloche, which, after all said and done, is not really as smart as the turn-back brim, even if it does hide a multitude of—facial blemishes!

Scarlet Buttons.
All Muriel Alexander's other dresses were attractive. Her going away dress of bright sand colour, with its touches of red, was uncommon in colour, and I loved her little straight, white cloth frock, with its row of closely-sewn red buttons to the waist on the left side and its ridiculous little pocket on the right hip. It had the new triple collar edged with a binding of red, and the very short sleeves had three narrow pipings of the same bright colour. But perhaps the smartest of the smart was Helen Haye's morning coat and dress of crepe satin, with close-fitting hat to match. It had the godet flounce, and the coat was edged with a large ruching round the hem and sleeves.

Pipings.
To return to the question of pipings, though. Have you noticed how exceedingly popular the contrasting coloured piping is? You see it everywhere—on simple little morning frocks, on more elaborate afternoon ones, and even on the evening gowns. It has spread to hats as well, for I have seen many of the "section" crowns of the new spring models decorated with closely-sewn pipings on alternate sections, the intervening ones being of the satin, crêpe de chine or straw—as the case may be.

A Word or Two about Woollies.
Some of the new woollies really are quite triumphant works. They are so beautifully cut and tailored that often they look like expensive tailor-mades. The most attractive are those which have panels of knitting down either the front or the sides which has the exact appearance of crystal pleating, and there is absolutely no chance of their slipping either, for the hip bands are ribbed—it looks as if they are corrugated, but, of course, it is only very fine close knitting. One of the latest patterns is the honeycomb, which looks as if it is going to oust the fashionable bouclé from the place of honour where woollies are concerned.

A Combination.
We are used now to the combination garment—aprons on frocks which can be taken off and worn as capes; skirts which can become golf or cycling breeches at will; to say nothing of all those wonderful single undies which do the duty of two, and so on. The very latest combination is the bag and en tout cas. The bag—a rather small envelope-shaped one—is attached to the handle of the broly. It will be a blessing, too, to those of us who are forgetful, for we shall not be able to leave our umbrellas—or our bags—behind. We are sure to remember either the one or the other.

Scarves and Ties.
The newest way to wear your tie is to knot it and turn one end over just as the old cravats were worn with stock collars. I see, too, that the "workmen's knot" grows daily and daily more popular. It has been worn by numbers of people the last few sunny days—those that were brave enough to risk throwing off their furs. A word of warning, though, to would-be wearers of the cravat and the workman's knot. They must be carefully tied—with that studied carelessness which is always so very difficult to get. It sounds Irish, but think it over.

Stockings.
Lisle stockings are taking the place of artificial silk ones. If you can afford to wear real good silk ones, thick hand-knitted for sports, and fine 40 to 60 gauge for town wear, well and good! Otherwise, look at the new lisle ones. They are so beautifully mercerized now that you can hardly tell them from silk, and they wear about three times as long. Have you seen those with transparent rings round the ankles to give the effect of an anklet? Or the new striped ones which are so beautifully woven that the glaring obtrusiveness we all suffered from once in stripes has gone for ever? The latest novelty—from Paris, these—are the gold and silver tissue stockings, which are as supple as silk, yet made of metal thread. You will have a sigh of relief at this news if you have hunted all over London to get the exact shade of pale gold you wanted, as I had to a few weeks ago.

Renovations.
This craze for red, which has come upon London from Paris, is going to be a boon to those of us that have frocks that need renovation. A very little cerise or Post-Office red crêpe de chine will pipe the shortened skirt, and last week I saw some most attractive scarlet tassels with a touch of black about them a yard or so long. A couple of these, instead of the inevitable flowers, on an evening frock, will make a difference. Then, too, they are selling closely-woven plaques of scarlet beads which would make very nice cuffs.



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THE ACTORS' ORPHANAGE, 3, Middle Temple-lane.

ANSLOW J. AUSTIN, Hon. Secretary.

ACTORS' BENEVOLENT FUND.

The ANNUAL GENERAL MEETING of the Subscribers will be held on the stage of the New Theatre, on Wednesday, 2nd April, at 11.30 a.m. punctually, to receive the Report of the Committee and the Accounts for the year 1923.

LADY WYNHAM (President of the Fund) in the chair.

The attendance of subscribers is requested, and all those interested in the work of the Fund are invited to be present.

C. I. COLTSON, Secretary.

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IN THE HIGH COURT OF JUSTICE, PROBATE, DIVORCE AND ADMIRALTY (DIVORCE).

To NORMAN DOUGLAS BROWN, Late of No. 33, ALBERT-SQUARE, CLAPHAM, in the County of London:

TAKE NOTICE that a Citation

has been issued in this Division citing you to appear and answer the Petition of MADEL ELIZABETH BROWN of No. 14, HATTON-ROAD, CATFORD, in the County of Kent, praying for a Dissolution of Marriage.

In default of your so appearing, you will not be allowed to address the Court, and the Court will proceed to hear the said Petition proved and pronounce sentence in respect thereof. AND take further notice that for the purpose aforesaid within one month after the date of this publication, an appearance must be entered at the Divorce Registry, Somerset House, Strand, London.

W. UNDERWICK, Registrar.

Aird Hood and Co., 4, Abrahams-court, London, E.C.3, Solicitors.

MECHANICAL SCULPTURE.

Mechanical science, in the person of Captain Howard M. Edmunds, an ex-officer of the Scots Guards, has improved upon, and to some extent superseded, the greatest art of the sculptor, and, in effect, provides us with bas-relief photographs, easily and automatically achieved. The Cameograph Co., Ltd., held an informal function at the Savoy Hotel last week, when several of their directors explained and demonstrated the new art of "photoculpture." Captain H. M. Edmunds, the actual inventor, outlined the method, which, briefly, is this: A powerful lantern projects a series of fine parallel lines, through a glass screen, on to the face of the subject, who is then photographed from two different angles. The two negatives reproduce the face with the superimposed lines, which appear curved in conformity with the features. The plates are passed through a revolving cutter, which operates on the stone or metal used for the cameograph or plaque, the action being controlled by the curved lines. The result is a very beautiful plaque, worked on bronze or any other material, reproducing the subject not only in relief, but with photographic exactness.

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WEDNESDAY, MARCH 19, 1924.

ACTORS AND THE "RAINY DAY."

IT will probably come as no surprise to the subscribers of the Actors' Benevolent Fund, at their annual meeting on Wednesday, April 2 next, to learn that the distress in the theatrical profession has very little diminished during the course of the past year. The amount expended in relief was, in fact, only £10 less than in the previous period.

The position is attributable, of course, to the lack of employment in the profession. One would imagine that, with the invasion of the music halls by theatrical companies and revues, more work would be available for the actor, but it is a lamentable circumstance that the latter class of performance does not always absorb the bona fide player. Instead, people who have not before set foot on the stage are often given parts, to the exclusion of the experienced. Graduates from the chorus are, moreover, all too frequent, since the chorus is so largely recruited from outside the ranks of the profession. Consequently, a larger proportion of the profession are unemployed and thrown upon the Actors' Benevolent Fund, and the past year found the expenditure in that direction upwards of £7,150. It was thought that during the war distress had reached its highest point, but in 1918 the expenditure amounted to the much lower sum of £4,679. Conversely, the subscriptions for that year were higher, being £1,067 as against £899 in 1923.

The Actors' Benevolent Fund, as it now exists, was launched in 1882, to provide for the systematic administration of the large amount of money annually given by actors and actresses to their distressed comrades. Prior to the formation of the Society assistance was mainly casual and indiscriminate, and in these circumstances it is not to be wondered at that cases of the generous giver being victimised by impostors were numerous. At the same time, those whose needs were most pressing—the actors to whom age and misfortune had come together, and those who were least likely from their character to appeal for help—did not get the benefits that, under other conditions, would have been theirs.

The administration of the Actors' Benevolent Fund is among the finest in existence. Its work is directed by a committee, the members of which have had a long and practical experience of the stage, and its modes of assistance are specially devised to meet the contingencies of theatrical life. All that it needs is the co-operation of the very people in whose interests it was established. It is a sad fact that, while the Fund is generously supported by the leaders of the profession, those for whom it was mainly intended make practically no effort to support it. Many an actor will vouchsafe no response to the request at the beginning of the year to contribute to Actors' Saturday a sum equalling one night's salary—and three months later will be found appealing for assistance. No one will assert that an actor in an engagement cannot afford to give one night's remuneration to his own fund, yet they consistently fail to carry out this simple responsibility.

It is the same in regard to loans. People profess that they do not want charity—they merely require temporary assistance. Yet, incredible as it may appear, it is a fact that throughout the life of the society not 10 per cent. of the loans have been repaid, and no less than £37,000 remains outstanding in respect of advances made in that way since the inception of the Fund.

Instead of decreasing, destitution among actors seems to be on the increase, and the resources of the A.B.F. are strained to the utmost. We do not complain of the amount of donations, much of which come from those who have no connection whatever with the Fund. In the past year, as Lady Wyndham, the president, told her hearers at the annual dinner, the Fund had disbursed over £7,000, and she attributed the means by which that had been achieved to the generosity of those present. Mr. Arthur Boucher also marvelled at the way in which the coffers of the Fund were replenished, and described Mr. Colton, the secretary, as a magician who managed at the most difficult times to conjure money out of what must be an enchanted bowl of goldfish.

The meeting on April 2 will provide a means of offering suggestions for better support of the Fund. No fantastic schemes are required; what is wanted is a method by which the rank and file of the profession can be made to interest themselves in the Fund which gives them opportunities to provide for the "rainy day" which, in the present circumstances, is inevitable for the great bulk of the theatrical profession.

THE ORIGIN OF A MAKE-UP.

By BILLY BENNETT.

There's a cock-eyed yellow puddle to the north of Gongoo Pouch. There's a little hot-cross-bun that's turning green.

There's a double-jointed woman doing tricks in "Cha Chin Chow." And you're a better man than I am, Gunga Din.

This is a lot of rubbish. Of course it is. Did you ever hear me do anything else? Of course not. I never try to get out of domestic humour and absurdities, for the public like ridiculous stuff. The more ridiculous I am on the stage, the better the people enjoy my act. People often say to me, "You're a silly ass, but I had to laugh at you!"

It is really remarkable to what lengths some folks go to get material from an artist. I refer to the hundreds of amateur comedians who like to imitate the pro. Every week I get many letters from fellows asking me to let them have some of my material. Some of the letters are screamingly funny; others are pathetic. For instance, one fellow wrote:—

Dear Sir,—Can you tell me if your patter is published, and where I can get it from?

Another wrote:—

Dear Sir,—I have heard your patter and liked it very much. Will you send it along to me?

And this without any compunction whatever.

At Sheffield a man came up to me and asked, "Are you Billy Bennett?" "Yes, I am. Who are you?" "I was my reply. "Oh," said the individual, "I sent my shorthand typist to the theatre last night to take down your 'Green Tie and the Yellow Dog,' but she returned with only half of it. When I asked her why she had not got the whole of it, the girl said Mr. Bennett looked down at me from the stage and frightened me, so I put my notebook and pencil away."

And then the fellow had the cheek to ask me if I would oblige by letting him have the other half of the story!

Born in the Business.

I write all my own acts. It is better for an artist to do so if he can, because he is then certain that it will suit him. I was born in the business, and before I left school I used to write parodies for Fred Curran, and nearly all the material that was used by Gilday and Fox. Now it takes me all my time to write for myself; so that if an author comes along with some really good stuff I might bargain with him.

My father, Jock Bennett, was in the well-known team of Bennett and Martell, who played at Drury Lane in their days, and about 15 years ago were "top-liners." My sister is Kitty Emson, who is the leading lady in Harry Day's "Radios." As a boy I was trained as an acrobat, but I took such a dislike to the business that I ran away from home and joined the Army, enlisting in the 16th Lancers. I, however, found cavalry soldiering much harder than acrobating, but had to stay in the Army, so my father said, "to teach me a lesson." In course of time my father bought me out of the Army, and I went back to the professional life to try something not so hard—that is to say, in sketches, comic singing, &c. Just as war broke out I was making a little progress, but as I was a trained soldier I thought it my duty to rejoin my old regiment, and served with it in several campaigns on the Western Front—Ypres, Loos, Somme, Arras, Peronne, Cambrai, and several other minor engagements.

And I think I served in almost every capacity it was possible in the Army—shoeing-smith, cook, batman, policeman, officer's valet, signaller. When I was cook the boys wanted eggs for breakfast. This was during the period of the war when eggs were cheap, and by the way, the boys paid for the eggs out of their own pockets. I was given money for 18 eggs and sent my assistant down to a farmhouse with instructions to ask for "dix huit oeufs." He returned without the eggs and said the farm people could not understand him. I inquired what he had asked for, and my assistant said for "Dean Swift's hoofs."

Not the Stuff to Give Them.

During the terrible retreat early in 1918, when French villagers fled before the on-coming Germans, chickens, rabbits and pigs were left behind at our disposal if we wanted them—and we took care the Jerrys did not get any—and I can assure you I had a busy time cooking them. One day a fellow came to me with what he called a sack of French flour—not the sort of flour we use in England. It was dark and

coarse. So I proceeded to give the boys a treat by making some puddings. The first soldier to sample it naturally, soldier-like, helped himself to a rather liberal portion. He took one big bite and suddenly screamed for mercy. On examining the "sack" I found, to my astonishment, that it contained, not flour, but—cement!

While playing at the Palladium recently I began to patter after I had sung my first song, when I saw a



(Photo, Dobson, Liverpool.)

woman walk towards the stage from the back of the stalls and hand to Horace Sheldon a bunch of flowers to give to me. I was really startled! "Give these to Mr. Bennett," she said, and Horace gave them to me. Immediately, however, I handed them back to one of the members of the orchestra to hold until I had finished my turn. On completing my act I wanted to know who the woman was; and members of the staff and band were anxious to know who the lady was. The mystery seemed impenetrable until on walking along the street a little later the woman in question came up to me and said: "Did you get the flowers, Bill?" I told her that I did, and asked why she had given them to me. She replied: "Well, I had sold all the others, and it was such a pity to waste them; so I gave them to you." She was a street flower-seller.

Told to Disguise Himself.

It has often been asked how I came to my make-up. It came to me by accident. On leaving the Army I opened on the halls in a soldier act wearing the khaki I wore in France and without any make-up whatever. My second week's engagement was at the Theatre Royal, Dublin. When the manager heard that my music, which consisted of martial airs, "Tipperary," &c., he asked what I was going to do. I told him, described my act, and he then said, "My good fellow, you can't do that stuff here." I had nothing else I could possibly do at the time, and I had to make up my mind quickly as to whether I could make a change or stop off the stage altogether. "The best thing you can do," said the manager, "is to disguise yourself." I immediately left the hall, bought a false moustache, and pulled down my hair, just as I do now, and have done ever since, and, heigh presto! I had a make-up.

When I changed the soldiering act to a burlesque one I went to Liverpool, my native city, and bought a second-hand evening dress of ancient vintage, which fitted anywhere it touched, and with my Army boots and socks I used in the previous act I completed my present outfit.

So I have to thank the good folks of Dublin for my make-up.

How do I like being in a production? Well, the work is harder, I find, but not so exacting as individual work on the music halls, because you can "get away" with far weaker material, whereas if you go on the stage in cold blood as an individual turn your material has to be exceptionally good to "get over" single-handed. I like production work, however, immensely. Perhaps I have been fortunate in getting into a nice company, where everybody is matey.

I have never played out of the country, although I have had several offers to go to Australia and America. Some day I hope to do a tour to the Antipodes and America, particularly to America, because so many performers have told me I should make good there.

I may say, in conclusion, that I am a bachelor, because nobody will have me. This I say with tears in my eyes.

(Continued from col. 5.)

of the managers on June 1 and a strike against only the recalcitrant group. Since this latter includes many of the best-known producers in the country, however, the strike would be certain to assume large proportions. "The success of André Charlot's revue," says the New York "Times,"

promises not only to alter somewhat the make-up of American revues, but to result in a certain vogue of English comedians over here." The recent engagement of Nelson Keys to appear in the "Ziegfeld Follies" is mentioned as a case in point. "And next season," says the "Times," "in all probability there will be others."

THE PLAY IN PARIS.

Taking Liberty with History—"Prince Consort" Set to Music—A Callous Generation—Rasimi's Production—Generous Souls Depicted at the Odeon.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"En Chemise," musical comedy in three acts, script by Albert Willemetz and Cami, score by Raoul Moretti, ousted "Madame en Decolleté" at the Bouffes Parisiens. The newcomer is a bit nearer the knuckle, which probably befits the year of grace 1347, during which period the story is laid. There is a pretext of a plot concerning the six bourgeois of Calais, headed by Eustace de Saint-Pierre, who surrendered to the English king, Edward III., with a cord around their necks, attired ready for hanging, and bearing the keys, as demanded by the besiegers, after the fall of the city. And chroniclers tell us the queen interceded on behalf of the volunteers and obtained their release. In the modern version Eustace is a humorous sort of chap, while the other fellows prominent in this historical sacrifice change their respective callings, one being a shirt-maker, appropriately named Zephyr (part held by Lucien Baroux). There is a timid barber and a talkative lawyer among the said Calais citizens volunteering their service to carry the key. Somehow these three heroes manage to take refuge in the private apartment of the Belle Imperia (Alice Beylat), until driven out by the others, including Phœbus (Dranem), a gallant archer making love to the cook (Mary Hett). Alice Cocea is favourably received in the rôle of Isoline. The music of "En Chemise" (spelling of the French for shirt, at the time of Edward III., no doubt), is of the modern operetta style, for use in the night cabarets and dancing saloons.

"S.A.R."

The initials for "Son Altesse Royale" (Her Royal Highness) form the title of the three-act musical version of the successful comedy, "Prince Consort," revived at the Trianon on Thursday evening before an appreciative audience. "S.A.R." was produced at the Bouffes several years ago, the music being by our regretted friend Yvan Caryll, while the book of words was signed by Jules Chancel and Nanoff. Many will remember the story of the youthful Queen Sonia, married to handsome Cyril, the latter chaffing at the idea of being compelled to hold the mere position of Prince Consort, and finally struck. But the Court scandal was avoided by the goodwill of the queen proving her affection for her husband and the announcement of the arrival of an heir to the throne. This revival at the Trianon, well mounted by M. Masson, is the musical success of the week.

"Le Bonheur sous la Main."

Paul Gavault's three-act farce, created at the Variétés, has been taken as a successor to "J'ai une Idée," the French version of "Tons of Money," by Max Dearly, at the Marigny. Whether "Le Bonheur sous la Main" will have a similar run this time is quite another matter. There is a sketch, with music, in the third act, danced by Jane Helly. Mmes. Mistin-

guett, Spinelly, and Marcelle Lender played in this work when first presented.

"Le Devoir d'Aïnesse."

Paul Janot has written a three-act piece, with this title, of "The duty of the elder," which has been mounted at a private performance given by the Stage Society, designating itself the Scene Française (French stage). "Le Devoir d'Aïnesse" is not without merit, rapidly explaining how a youth robs the firm where he is employed and loses the money at the gambling tables (unfortunately encouraged by the authorities on account of the tax derived therefrom). The author tries to prove the lad is no more a criminal than the unscrupulous stockbrokers where he worked. His parents, highly respectable people, however, decline to refund the money, while the sister refuses to relinquish her dot for that purpose. Let him get out of the scrape as best he can. It is the mentality of the rising generation. But the grandmother, representing the former generation, closely attached to the honour of the family, prevails on her elder son, an old bachelor, and uncle of the thief, to sacrifice his fortune to save his nephew from prison. That is his duty as head of the clan. "Le Devoir d'Aïnesse" started off as a strong psychological comedy, terminating as a melodrama of the good old school.

"L'Homme qui n'est plus de ce monde."

A new three-act play by Lucien Beaumont was given at the Odeon on Friday evening, with a Press show during the afternoon. The characters in this excellent story of post-war influences are so benevolent that Beaumont has referred to the principal in his title as "The man who is no longer of this world"; in other words, too good to be living. Claude and Antoinette love without mutually revealing the condition of their minds, and they separate in a patriotic spasm when it is realised François, a grey-haired war veteran, wants the girl. Later François, after his marriage, on learning of the true situation, would faint unite the young couple, but Antoinette falls in the arms of her worthy husband on the eve of his proposed departure, and we are left to imagine our own sequel. "L'Homme qui n'est plus de ce monde" is a strong, healthy comedy, fittingly handled by the Odeon company.

"La Danse des Libellules."

The French version of Franz Lehar's musical comedy was revealed to the Parisians by Mme. Rasimi at the Ta-Clan Music Hall on Saturday, under the above title—signifying in the local vernacular "The Dance of the Dragon-flies."—Roger Ferrel and Max Eddy are responsible for the French book. The Russian artist, Maria Kousnezoff, holds the lead, with the Goods Sisters and Dydiene as dancers. The production is splendidly mounted.

THE DRAMA IN AMERICA.

Jane Cowl as Cleopatra—"Fata Morgana"—The Threatened Strike—English Comedians in Demand.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 8.—Jane Cowl has added the rôle of Cleopatra to her repertoire, and if her performance at the Lyceum Theatre has not earned for her as many encomiums as she won when she played Juliet, she has nevertheless received much praise for her portrayal. The first New York performance of "Antony and Cleopatra" was at the old Park Theatre in 1846, when Harriet Bland, sister of Helen Faucit, played Cleopatra. Thirteen years later, in 1859, came the second American performance, with Mme. Ponisi in the part. In the third American revival in 1877, Cleopatra was played by Agnes Booth, and in the same year, at the new Broadway Theatre, Rose Eyttinge appeared as Cleopatra with Frederick B. Warde as Antony. The fifth performance was at Palmer's Theatre in 1889, with Kyrie-Bellew as Antony and Cora Urquhart Potter as Cleopatra. After that there was an interval of twenty years before Shakespeare's tragedy was again performed upon the New York stage. In 1909, at the ill-fated New Theatre, "Antony and Cleopatra" was the opening bill, with E. H. Sothern and Julia Marlowe in the title-roles. Now, after another long interval, comes Miss Cowl, who adheres not to tradition but carries out her own idea of the Queen who entertained so many noble Romans as lovers. A leaflet distributed with the programme argues that the historical Cleopatra was very different from the siren of fiction, and much the sort of woman that Miss Cowl depicts. Rollo Peters, who designed the settings, appears as Antony, and Vernon Kelso plays Octavius Caesar. The scene of the drunken orgy on Pompey's barge is particularly well done, and wins hearty applause.

"Fata Morgana."

This three-act play from the Hungarian of Ernest Vayda is being presented by the Theatre Guild at the Garrick Theatre. It is a study of adolescence. The scenes are laid in a farmhouse on the Hungarian plain known as the Puszt. George is a

student preparing for the university. One evening when the entire household have gone to the fair, and he is alone, Fata Morgana enters in the person of Mathilde Fay, the young wife of a distant relative. The dreamy, adventurous country lad is entranced at the sight of her, and Mathilde is equally captivated by his ingenuous youth and spirit. Finding him quite unschooled in the ways of the world, and therefore lacking in initiative, she turns out the light in the living-room and makes her final exit in the first act into George's bedroom. The rest of the play is devoted to extricating Mathilde from an embarrassing situation due to George's high-spirited frankness in calling her husband's attention to Mathilde's lightly-given promise to get a divorce and marry the unrepentant George. Mathilde lies, and forces her truth-telling swain to lie also, in order to save her reputation and dull her husband's suspicions. Finally the shameless, pleasure-loving Mathilde goes back to Budapest, leaving behind her a disillusioned and desolate young man. Emily Stevens as Mathilde, and Morgan Farley as George, play their parts cleverly.

The Threatened Strike.

An impulse has been reached in the negotiations between the Actors' Equity Association and the Producing Managers' Association, and an actors' strike is generally regarded as almost a certainty for June 1. Following a meeting of the managers a few days ago, a statement was issued, signed by twenty-seven producers, declaring that Equity's insistence upon the "Equity shop" principle stood squarely in the way of a settlement. Conspicuously absent from the list of twenty-seven were the names of the Shuberts, A. H. Woods, the Selwyns, Crockford and Gest, Arthur Hammerstein, Lawrence Weber, and Earl Carroll. Lee Shubert and Mr. Woods are known to be in favour of a settlement on Equity terms, a fact which has given rise to predictions of a definite break in the ranks.

(Continued at foot of col. 2.)

THE VARIETY WORLD.

Artists' Conference in Paris—Vaudeville Golfers—Ladies' Guild Matinee.

The Ban and its Lifting.

Mr. Albert Voyle, chairman of the V.A.F., and Mr. Monte Baily, organiser, are in Paris attending the meetings of the International Artists' Congress, at which the international situation concerning the future of artists generally is being discussed. Incidentally, consideration will be given to a proposal to lift the ban on the employment of German and Austrian artists, both in England and France, a question which will also be discussed at a meeting to be held shortly at the V.A.F.

Blue Ribbon Ball. Golf Competition. It is not often that golfers are invited to compete for a handsome cup, and also have the balls wherewith to play given to them into the bargain. Such, however, will be the fortunate lot of the Vaudeville Golfing Society members to-morrow (Thursday) at Sudbury. The trophy is the "Blue Ribbon" Cup, and the balls are the "Blue Ribbon" balls, which "Apollo" (Mr. W. Rankin) wants to put to the test.

Monthly Medal Result.

The monthly medal competition at Raynes Park last Friday was won by Mr. Sammy Shields with an 81 nett.

Senior and Junior Trophy Result.

The new competition for the Senior and Junior Trophy duly came off last Thursday. In the Senior Group, Mr. George Swift (playing at Glasgow) and Mr. Jack Henshel were top of the tree in the provinces and London respectively, and will have to play off at a convenient opportunity.

In the junior group there was no entry from the provinces, and Mr. Harry Barratt, who did a 77 nett at Harrow, consequently captures the appropriate trophy. Mr. Sammy Shields had an 81, whilst other good scores emanated from Mr. Greeve Johnson (82), Mr. Jesse Jacobson (84), Messrs. Dave Carter and Horace Sheldon (85).

This was the first competition played at Harrow, and all the members enjoyed themselves immensely.

Ladies' Guild Matinee.

Arrangements for the Ladies' Guild Matinee are progressing very favourably, and the following are names of artists who have also consented to appear: Miss Mai Bacon, Miss Vera Wootton, Madame Judith Espinosa, presents Miss Lena King, Hadyn Wood and Dorothy Court, Ted Trevor, Dina Harris and Band, and Manuel and Francois.

Sir Benjamin Fuller has taken a box for £20, and signifies his intention of being present.

Seeding Appear.

Among the first to promise her services for Mr. F. W. Brown's forthcoming benefit at the Holborn Empire is Miss Daisy James, the popular comedienne, who has been scoring new successes at the London halls. Mr. Harry Masters and his committee are sparing no effort to ensure the success of the entertainment, which will run from 7 p.m. till midnight. Tickets may be obtained from Mr. Bert Adams at the Holborn Empire, the Palladium, or any of the L.T.V. halls.

Leap Year.

The new Julian Yllie revue, "Leap Year," will be presented at the London Hippodrome on Thursday. The curtain will rise on that night at 7.45 sharp, and on other nights at 8.15. There will be afternoon performances as usual on Friday onwards. Last Saturday night, at the Liverpool Empire, when "Leap Year" had its last representation before coming to London, the company took no fewer than 12 curtains, and then Mr. George Robey had to make a final speech.

Will Fyffe Indisposed.

On Monday evening, at Camberwell, Will Fyffe was unable to make his appearance owing to indisposition. His manager, Ronald Massey, informed us later that the doctor intimated that it might be possible for Will to resume in a day or two. In the meantime the management secured the services of Ivor Vinton—also appearing at Putney.

Foster and Ninon.

Albert Foster and Ninon were at the Devonshire Theatre, Manchester, recently, and did particularly well with their latest successes. They commence their London season in April.

Annie Rooney.

Annie Rooney was at the Metropolitan recently, commencing her season in town, and doing very well with her hunting song, and another good number. She will, we hear, be shortly going into a revue.

The Martinis.

Those clever dancers, The Martinis, had a most successful time at the London, Shoreditch, and the waltzing competition organised proved a great attraction. The Martinis were last week appearing again at the Pavilion, Glasgow, and are this week at Palace, Cork.

Mrs. Van Allen.

Mrs. Van Allen recently opened new showrooms at 5, Bloomsbury-street, W.C., where she will be pleased to meet members of the profession to inspect her wonderful range of Parisian beaded gowns, pearls, and ladies' silk hand bags.

Harry Gunn.

We are glad to hear from Harry Gunn that his wife, who has been indisposed, has made excellent progress and hopes to be able to resume with him this week at the Hippo, Ashton.

Bruce Green.

On March 31 Bruce Green opens in a new production, "Copper Nob," in which he will play a male part, being principal comedian. It will be the first time for many years that Bruce has forsaken skirts.

Syd Walker.

Syd Walker plays Old Bill (his first screen appearance) in "Old Bill Thro' the Ages."



(Photo, Ideal Films, Ltd.)

SYD WALKER.

the Ages." This is an "Ideal" production, which is being shown on Friday morning at Pavilion, Marble Arch.

George Mozart.

At the Hippo, Brighton, this week, George Mozart concludes his present engagements on the halls, and will shortly commence rehearsals for "The Dare-Devil," the West End force which has been set to music. George will be supported by his talented daughter, and will open on Easter Monday at Cardiff.

"Little Miss Puck."

The new show, "Little Miss Puck," presented by Firth and Shepard, appears at the Empire, Swansea, on March 31. The company includes John E. Coyle, Madge White, William Thomson, and Harry Cole.

H. Zerbini-Parks.

H. Zerbini-Parks, whose intermission solos on the concertina, banjo, violin, &c., have always been a great attraction, terminates his engagement, after five years, as musical director at the London Music Hall on the 29th inst.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 8 death levies are now due on the 1924 book. Red stamps 11.

Scott Sanders.

At the Palace, Huddersfield, last week, Scott Sanders introduced a new number, "Wayside," which promises to equal the popularity of his former successes.

Nixon Grey.

With a bunch of new numbers, Nixon Grey has been scoring all along the line in the provinces, and is at present topping on the Macnaughten circuit. He does not return to town until the first week in June, when he resumes the Moss tour.

Concert Artists' Association.

On Sunday, at the St. George's Hall, the Concert Artists' Association held their fortnightly "At Home," with an excellent programme, arranged by Mr. Charles Morton.

There will be an extra "At Home" at the St. George's Hall on Sunday, March 30, whilst a further addition to the season's festivities will be a social dance at the Hotel Cecil on Sunday, April 13.

Each year the fixture list of the enterprising organisation becomes a larger one.

A Record.

On Saturday night the curtain fell upon the 603rd performance of "Brighter London," at the London Hippodrome. Miss Ruth French, the premier dancer, did not miss a performance.

"Secrets" on the Film.

The film version of "Secrets," the play by Miss May Edginton and Mr. Rudolf Besier, which enjoyed so successful a run some months back, was produced at the Palace on Monday evening. This First National picture, with Norma Talmadge in the all-important rôle of Mary Carlton, is a fine piece of work.

Visiting "The Village."

John Paley, the well-known Yorkshire solo trumpeter-cornettist, &c., is on a visit to London on business and pleasure. He is being shown around "the village" by his old friend, Charles Coburn.

"WHIRL OF THE WORLD."

At the Palladium.

Mr. Albert de Courville's new revue, "The Whirl of the World," presented at the Palladium on Friday, is notable for its fine spectacular scenes. One of the most gorgeous stage pictures is "The Mantle," in which superbly robed figures are grouped on a massive staircase reaching from the footlights to the flies. At the conclusion of this, as Miss Ethel Hook, a stately figure, with a magnificent headdress, marches upwards, a rich crimson mantle is attached to her shoulders, and as she reaches the top of the staircase, it completely covers the ladies of the chorus. Other very pretty and ingenious scenes are "A Garden," in which the flower-bedecked parasols carried by the beauty chorus are effectively used; "Treasures," in which the dresses are very beautiful and artistic; and "The Queen's Dolls' House."

There was, perhaps, too much of a good thing at the opening performance, and the spectacle seemed to dwarf the individual artist. But this will doubtless all be put right in a day or two. Of the humorous interludes, the gem of the evening was undoubtedly "Neighbours," in which Billy Merson and Nellie Wallace, as Mr. and Mrs. Jones, were at their very best as an elderly couple who "butt in" to give advice to Mr. and Mrs. Green (Fred Groves and Nora Delany), a young couple whom they overheard having a squabble in an adjoining flat. Having made peace (and also partaken of liquid refreshment), they retire to their own apartment. Then they quarrel, and the young couple intervene. And so the game goes on. It is all capital fun, and is acted throughout by the quartet very humorously.

"The Shooting of Dan McGrew," in which Billy Merson as Dangerous Dan silences with a gun all the witnesses called against him, also creates much merriment. Fred Groves, as a Sheriff, doing excellent work. Indeed, he is very good in every character he undertakes. Miss Nellie Wallace is funny in the garden scene, in which she takes the place of a fortune-teller, and makes the most of every opportunity offered; as also does Billy Merson, but they need a really good comic song or two. Miss Nora Delany, in addition to acting capably in the skit mentioned above, acts and sings well throughout; and Miss Hilda Denton, delightful in all she does, joins Leslie Sarony in several numbers. Leslie Sarony's clever dancing is, indeed, one of the hits of the show. Then there is Walter Williams, with the genial face, being serious in a pretty song scene, effectively worked.

"Rose in Bloom," and contributing to the success of several interludes, and Miss Ethel Hook, a gifted vocalist, with too little to do. Old favourites are Nervo and Knox, with their eccentric dancing, slow-motion wrestling, and burlesque; and new-comers are Myrrio and Nattava, two remarkable acrobatic dancers, whose sensational evolutions were loudly acclaimed. And there are many others in this stupendous show contributing to the success.

Mr. De Courville, Mr. Edgar Wallace and Mr. William K. Wells are responsible for the book, the lyrics are by Mr. Donovan Parsons, and the music is by Mr. Frederick Chappelle. Dances and ensembles are arranged by Mr. William J. Wilson. At the end, close on midnight, there were enthusiastic scenes, and cheers for everybody.

The Pro's Parish.

Mr. Charles Coburn writes:—"This year, 1924, is the 100th anniversary of St. Mark's Church, the parish church of Kennington, which was erected, with three others, in commemoration of the Battle of Waterloo. It is fairly well known that I have been connected for many years with St. Mark's, in the capacity of superintendent of the Bolton School Mission, and as sidesman in the church, &c., and I have been aided by Dr. and Mrs. Darlington (our highly esteemed vicar and his wife) to assist with as many of my professional friends as possible at a concert to be held on the evening of Tuesday, April 1, at the Prince's Hall, Lambeth Baths, Kennington-road.

Of course, the bigger the names the greater the draw, and financial success is what we are aiming at, as all the proceeds will go to the various funds connected with the church. Now, boys and girls, who will help us? Say you will come and do a short turn, "engagements permitting," and the thing is done. I am sure that many who cannot manage to come can afford to buy a ticket or two (2s. 6d. and 1s. 3d.) or send a small contribution to Mrs. Darlington, St. Mark's Vicarage, Kennington Oval, S.E.11.

Ivor Vinton.

At Islington last week Ivor Vinton commenced a ten weeks' season in town, following his successful season in pantomime at the Opera House, Manchester. Prior to panto, Ivor played a long season in production, and it is quite possible that he will be seen later in another show.

Jen Latona.

Writing from Sydney last month, Frank Latona tells us that Jen has made a wonderful success upon her re-appearance, and after her opening was the recipient of many floral tributes from Mr. and Mrs. Musgrove and other admirers. Frank also tells us that Will Hay and Alec Regan have both scored individual successes at the same house.

LONDON VARIETY THEATRES.

THE COLISEUM.

In spite of all the many experiments, tried by the Coliseum management throughout its history, there still seems to be new ways of adding to "Variety." One of the happiest ideas takes shape in this week's programme. It is nothing less than the essence of musical comedy concentrated into a "turn." Under the title of "Polynesia," Peter Gawthorne and Harold Garstin, author and composer of "The Island King," have set forth a pretty tale of the South Seas with Captain Jackson again as the hero. The scene is the Government House, Belago Island. General Sir John Mersieles has decided to banish Jackson because he has too strong an influence over the natives. When the sailor hears the news, however, he declares that the natives are ready to revolt. The Governor goes out to investigate, which supplies Jackson with the chance to see Mary Mersieles alone. The whole story of the revolt is a sham, but by means of it the lovers obtain permission for their marriage. On this framework is hung several pleasant solos, duets and choruses, which are engagingly sung by Peter Gawthorne as Jackson, Nancy Lovat as Mary, and six charming island maidens.

The reputation of Samson has spread so widely since his first appearance in London that his engagement at the Coliseum comes opportunely. Many of those who have heard of his remarkable skill in bending and breaking, and his amazing endurance under the stone struck by sledge-hammers, will grasp at this opportunity to see these exploits for themselves. The Midnight Follies Band remain in the bill, with Carl Hyson and Peggy Harris to dance entrancingly to their expert syncopations; Dollie and Billie present a lengthy repertoire of songs with a slickness that wins them much applause, and Tom D. Newell returns to town in "East Is East," an apt setting for his powers of burlesque.

As deputy for The Five Keaths, A. C. Astor, the globe-trotting ventriloquist, won a very favourable reception. The whirlwind acrobatics of the Egyptian Camp Company provide a spectacle that loses nothing by repetition. Les Germaines are a pair of very competent dancers.

THE ALHAMBRA.

Even if Neil Kenyon had not his canny sense of character, the uncanny charm of his smile would carry all before him. In reality one has little to do with the other, but he has a happy knack of blending them. Whenever the laughter of the audience interrupts the outpourings of the bandmaster's soul, he stops with a blank expression, because it breaks the outline of the character. When the noise ceases, he acknowledges the tribute with a smile that becomes part of the mood of the jazz official of Dunrobin. How much of the actor there is in Neil Kenyon is apparent when he changes his song and becomes another creature. This week, at the Alhambra, he presents "The Poet" as his second number. In this the difficulty is to tell where the portrait of a genuine descendant of Robert Burns ends and the caricature begins. Even when reciting about Miss Perkins, who eats gherkins till they upset her workin's, he has an eye in fine frenzy rolling and a sublimity of brow that almost persuade you it is poetry he is reading—your sight and your hearing are set violently against one another.

There is Irish as well as Scotch in the bill. Talbot O'Farrell is always popular, but never more so than on St. Patrick's Day. Without the aid of the conventional stage costume of the Irishman, he manages, by means of his quick wit as well as his brogue, to arouse all the sentimental feelings a London audience has—strangely, perhaps—always possessed for the Emerald Isle. Rich and Galvin are dancers with an unusual sense of the humorous in their movements, which prove much to their audiences' taste; A. C. Astor is a ventriloquist with the power to make you believe his dummy has life; Tom Barrasford has a manner of rich confidence that adds to the attractions of his popular songs.

All who dance will be interested in the engagement at the Alhambra of the winners of the world's ballroom championship. Maxwell Stewart and Barbara Mills give demonstrations with delightful ease and grace to the accompaniment of the Crichton Band. Stage dancing finds capable exponents in Ivan Bankoff and Beth Cannon in a prettily staged scene called "The Dancing Master." The programme is also notable for the inclusion of Marie Dainton, whose place in the public's regard is well established. In place of Witt, Stevens and Lynch, Suther gives a Protean display of the musicians of all nations, which reveals him as an instrumentalist of no little versatility.

VICTORIA PALACE.

Mr. Bransby Williams is getting the most enthusiastic receptions for his artistic entertainments at the Victoria Palace. Mr. Williams, of course, is a music hall to himself, and, having reminded us with "Devil-May-Care" of the high quality of his more serious studies, he conjures up before us, in his guise of stage door keeper, impressive pictures of other great favourites, past and present. One of his most "precious" fragments is a locally topical election satire, "Because." Mr. George Bass

nearly played a selection on the clarinet, certainly sang about "Girls I've Kissed," but beyond all doubt created a furore with "Bandy Bertha," which he induced the audience to sing in several different languages. This was facilitated by projecting the words on the screen first in our own native tongue, then in "Russian" as we all of us understand it; then in Chinese, which few, if any, could comprehend; and finally in Anglo-China pigeonese, which raised the barometer of laughter to bursting point. In all these hilarious doings Mr. Bass is ably aided by a nameless conductor, who proves a very accomplished "feeder."

The Ten Loonies, with their famous musical burlesque, "Liberty Hall," sub-title "Come Inside!" are always welcome, and provide the maximum of mirth with a wealth of melody. Mr. Tom Clare also registers laughs all through with his well-chosen numbers, "Don't Care," "This Freedom," "Silly Ass," and "The Argentinian." Miss Lily Denville sings "I've Got an Idea," and does two excellent stepdances; the Sparkling Mozelles are very much so with their soft-shoe dancing; and Our Palace Girls are adding to their laurels with "Seven and Eleven" as a vocal number.

LEWISHAM HIPPODROME.

We Three, as Susie Belmore, Vera Vere and Dorothy Belmore, call themselves in "Styles and Smiles," are a big success here in their "Picture Palace" and "Football" scenes. Chico and Chiquillo open the bill in a smart comedy acrobatic act. Fyne and Hurley's burlesque comedy, "The Lights of London," keeps the audience in very merry mood, and they are loudly applauded. Another turn to the liking of Lewishamites is Herbert Lee, whose songs are successfully rendered.

Miss Clarice Mayne's new entertainment by Weston and Lee, and produced by Norman Lee, is a capital show—she is assisted by a smart comedian, Jimmy Craig, and by Claude Anderson, conductor. Her final impersonations are excellently done. Ernie Mayne sings his "Oh, Granny, What Big Eyes You Have Got!" number in his own inimitable style; his other numbers, too, are put over with that aplomb peculiar to himself. May Henderson soon has the audience laughing with her "Sausages" and "Hunting" numbers. May is as funny as ever. Grace Cunard's dancing and juggling act completes a fine bill.

HAGNEY EMPIRE.

Mr. G. H. Elliott, known to all as the "chocolate-coloured coon," heads the bill here this week, and in "Seven and Eleven" and "Moonshine" has a couple of numbers which are admirably suited to him. A storm of applause led to his singing a couple of verses of his old success, "Susie Green," before the tabs. Miss Stella Browne has a pleasing personality in addition to a fine soprano voice, which was heard to advantage in a couple of pretty songs; and the Cronin Brothers, besides many expert tricks on roller skates, indulge in the hazardous business of a boxing bout on wheels.

Leon Kimberley and Helen Page contribute a pleasing song scene, in which they impersonate an artist and a bonny young lass who becomes his model. The girl, Irish and proud of it, is as witty and caustic with her tongue as she is charming to look upon; and this combination, being allied to a partner who, though suffering from a cold, is the possessor of a fine singing voice, results in the complete success of the act. The O'Gorman Brothers, in their popular cross-talk and dancing turn—plus the latest song riot, "When it's Night-time in Italy"—had their usual hearty reception. Norman Carroll, in amusing and original anecdote, has the goods and gets them over; and the Serlany Brothers, in their posing and gymnastic display, form a fitting pendant to a chain of real entertainment value.

"TAGS."

At Shoreditch Olympia. Light and airy as cigarette smoke, soothing but not sedative, is "Cranston-Heath's" productions' revue, "Tags," in 18 packets, as manufactured by Norman Lee. The midnight frolic is, perhaps, one of the best novelties, introducing a new version of "Double-crossed." "Harmony Mixture" is another capital sketch.

Peggy Scott as a character actress is very droll, and is a capital pianist. "Say It While Dancing" is a taking contribution. Phyll Sydney, in comedy parts, puts in good work. George Mayfield extracts plenty of fun out of his various brands of character. Hylda Baker acts, sings, and dances vivaciously; she is at her best in "Harmony Mixture." Ellis Carlyle, in various parts, does well. Charles Jones keeps the ball of fun rolling. Arthur Goddard has a pleasant and expressive voice in "Dearest" and "My Sweetie Went Away" (with Syd Dais, capital on the trombone). The Cigarette Girls form a most efficient chorus.

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DORE & EVELYN CAVANAGH

WALTER WILLIAMS

NATTOVA & MYRIO

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NERVO & KNOX Etc.

(Produced by ALBERT DE COURVILLE.)

6.10 HOLBORN EMP. 8.45

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THE TWO RASCALS

NAUGHTON & GOLD

LILY LENA

CHICO & CHIQUILLO

CHARLIER & CUVILLIER

SEN ALBERT

BETTY BLAKE & PHOEBE

BETTY ROWLANDS

BILLY SIMPSON

WILL CUMMIN

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T. E. DUNVILLE

ALICE GRAYEN

DULCIE HALL & CO.

BOND ROWELL

HARRY BEDFORD

3 KOBES

HALMA

6.30 CAMBERWELL PL. 9.0

GERTIE GITANA

JACK LANE

THE TERRY TWINS

HERBERT LEE

POP CARSON

WINTER & BUNNY

ERNIE ROMA

LES ELDONS

GRACE CUNARD

HARRY FWERIC

6.30 GRAND, Clapham, 9.0

William J. Wilson Presents

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Comedy

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ARNOLD WALSTEAD

R. BARRETT LEONARD

DENIER WARREN

MAUDIE FRANCIS

CLAUDIA GUILLOT

6.30 POPLAR HIPPO. 9.0

Albert de Courville presents

The Brilliant Revue, "VANITIES"

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L. Theatrical Royal (Birmingham) Ltd., M. D. Mr. Philip Rodway; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. The London success, "The Beauty Prize," is a capital fun. Messrs. George Grosmeth and P. G. Wodehouse have written an amusing story round picture-paper competitions of the kind. Mr. Claude Hulbert, as Odo Fallopia, is the principal comedian, and is in eccentrically entertaining fettle; while Miss Joan Lockton plays up to her part as Carol Stuart, the millionaire's bride, with refreshing vivacity, and sings agreeably. Miss Mignon Moreana is sparkling comedienne as Lovey Tools, and Miss Paula York contributed a delightful study of Kitty Wren, also dancing gracefully. In addition, the acting of Mr. Haddon (Finley Warboy) and Mr. Philip Simmons as John Brooke, fitted in nicely with the general scheme of things among a capable and gay cast.

PRINCE OF WALES.—P. Prince of Wales Theatre (Birmingham) Ltd., M. D. Mr. Philip Rodway; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. Mr. Harry Welchman is always a favourite here. In "The Beauty Prize," romantic play of the good old smuggling days—"Sir Jackanapes"—which he is now touring as actor-manager, he makes a dashing and picturesque, and witty snapper in league with his worshipping girl, Betty Haddon (Finley Warboy) and Mr. Philip Simmons as John Brooke, fitted in nicely with the general scheme of things among a capable and gay cast.

BOARDSLEY PALACE.—P. Moss' Empires, Ltd.; L. Mr. and Mrs. P. G. Kimbrell; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. "Marguerite," presented by Mr. A. E. Miles and Miss Alice Maude, has the latter lady in the forefront as a male impersonator. Mr. Robert H. Ford, representing the water type, "Tipped," and supporting these two are the Misses Millicent Burton and Edna Wilton, with the demon drummer Minette, while the menfolk include Messrs. Ford, Horace Welch, J. A. Kavana, J. W. Buchanan, and Edwin Blades. The Eight Witches deserve a special word of praise.

GRAND.—P. Moss' Empires, Ltd.; L. Mr. and Mrs. P. G. Kimbrell; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. The Tris Sisters are specially good. Their duets and instrumentalism are very attractive. Mr. Coram, with Jerry, comes with some fresh material, and is very popular. In eccentric comedy George Jackley continues to surprise with laughter succeeding it. Syd Moorhouse, the bird imitator, and Mimi Ward, the immaculate boy, are always welcome. The latter of their very entertaining studies. Then Agar and Young, the irresponsible burlesque couple, give a lively act; and Wat Tyler furnishes tricks on a bicycle.

EMPIRE.—P. Moss' Empires, Ltd.; L. Mr. and Mrs. P. G. Kimbrell; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. "The Pigeon," preceded by Barrie's "Half an Hour," are, however, definitely booked for next week.

HYPODROME.—M. D. Mr. E. W. James; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. "The Lady of the Rose" is at the Royal Theatre Bath, admirably staged and enacted by Mr. George Edwards's company, with Ethel Whittle as the heroine and Alfred Bery as the leading humorist. At the Palace is Messrs. Warsaw and Perry's revue, "The Real Thing," with George Perry, Ernie Warsaw, and Evelyn Brewster in the cast. At the Pump Room the Bath Citizens' Theatre are presenting "The Romance of the Old Chelsea China," a tale of the eighteenth century. Rummel, the famous pianist, and Hubert Eisdell, the eminent tenor, are also starred.

ALHAMBRA.—LTD. M. D. Mr. F. W. Wyndham and Mr. G. T. Minshall; B. M. Mr. Hugh Macfarlane. Here we have a return visit of Lilac Time. Mr. Frederick Blamey is again the Franks Schuber, and sings in fine style. Miss Maria Minetti, Miss Eve Lynn and Mr. Horace Mills all do excellently in their old parts. Mr. George Baker, a new member of the company, has a fine baritone voice.

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original role, is in itself a treat, while no less enjoyable as a dainty and tuneful impersonation is that of Pick by Miss Mary Leigh. Capital support is added by Mr. Harold Brady as Mr. Gripps, Mr. Seymour Beard as James Parandene, Miss Kathleen Yates as Little Ada, and a host of other smart players.

ADRIAN.—M. D. Sir Oswald Stoll; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. "Scandals of 1924," presenting in quick-fire comedy form a long variety of scandals and convivial subjects of interest, is having a good time here, big audiences being not scandalized, but vastly amused. A powerful company includes Gus Chevalier, Chris Sylvester, Inez and Dot Vincent, Fred Toole, Harry Kynman, Irene O'Dare, Tommy Cooke, Ralph King, the London Columbia Band, and the Twelve Scandal Girls.

HULME HIPPODROME.—P. Moss' Empires, Ltd.; L. Mr. and Mrs. P. G. Kimbrell; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. "The Little Drummer Boy," which retains all its old-time appeal, is the attraction here. The excellent cast includes Martin Iredale, Len Jackson, and 12 Famous New Country Dancers.

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LIVERPOOL. **ROYAL COURT.**—M. D. Mr. F. W. Wyndham; A. M. C. E. Denham; B. M. and Mus. D. Mr. H. Rushworth. "The Merry Widow" drew a large audience here on Monday evening, when the famous musical comedy was thoroughly enjoyed. Mr. George Graves as Popoff kept the ball of merriment rolling as ever. Miss Adrienne Brune acted and sang delightfully as the widow, and Mr. Carl Brisson gave a finished rendering of Danilo. Supporting these were the Misses Millicent Burton and Edna Wilton, with the demon drummer Minette, while the menfolk include Messrs. Ford, Horace Welch, J. A. Kavana, J. W. Buchanan, and Edwin Blades.

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THE STANDARD OF EXCELLENCE

NEXT WEEK'S CALLS.

MONDAY, MARCH 24, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 14 NOW DUE.

ALBANY WARD THEATRES.
 North—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
CIRENCESTER PICTURE HOUSE.—Fred A. Ellis presents "Among the Big Game in the Wilderness." March 27, 28, 29.
GUERNSEY ST. JULIANS.—Robin Hood Film.
JERSEY ALHAMBRA.—Fyne and Dandy.
JERSEY OPERA HOUSE.—Herbert Barne presents "Charlie Goes East."
LYDNEY PICTURE HOUSE.—Will Tinsington and Katharine Craig present "Patchwork."
PORTLAND PALACE.—Frank Buckley's Repertoire Co.
SALISBURY PALACE.—Robin Hood Film.
STROUD PALACE.—Fred A. Ellis presents "Among the Big Game in the Wilderness." March 27, 28, 29.
WEYMOUTH PICTURE HOUSE.—W. Ellis Black presents "Odds and Ends."
YEOVIL PALACE.—Robin Hood Film.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Wallie Durken.
HAMILTON HIPPODROME (rehearsal, 11).—Fred Collins presents "Guess the Title."
IPSWICH HIPPODROME (rehearsal, 11.30).—New Era Productions present "Top Speed."
IPSWICH LYCEUM THEATRE.—Potash and Perlmutter film.
NORWICH HIPPODROME (rehearsal, 12).—Nixon Grey, Witt, Stevens, and Lynch. The Huntings, Dirk and Anton, Les Germaines, Gerard and Leslie, Nicol and Martin.
NORWICH THEATRE ROYAL.—Company booked.
PAISLEY THEATRE (rehearsal, 12).—Bros. Hanaway present "Oh I I."
PAISLEY RINK PALACE (rehearsal, 12).—Matheson and Gow, Jock Weir, Musical Monarchs.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. F. D. Neilson's "Unemployed" Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Miss and Mrs. O'Brien and Harrie and Picture Entertainment.
BURY HIPPODROME.—Miss Pauline Rivers' Allied Revue Girls, The Ladrings, W. P. Wentley, Howard and Wyndham, Five Heesays, Eddy and Roy Vanwyck, Tom Burton.
ECCLES CROWN THEATRE.—Mr. Chas. Ed. Clarkson's "Hello! Blackpool Carnival" Revue.
LIVERPOOL PAVILION THEATRE.—All Thomas, Lola Milton, David Poole, Billie Barclay and Partner, Clarke and Ritchie, Dave Bryant, Three Argentinos, Miss Clara Coverdale, 23 Bos-on-Kiss.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.
MANCHESTER HULME HIPPODROME.—Messrs. Barr and Williams' "Capital Levy" Co.
MANCHESTER JUNCTION THEATRE.—W. G. Waits, company as booked, and Picture Entertainment.
MANCHESTER KING'S THEATRE.—Mr. Alfred Jepson's "The Movie Star" Co.
MANCHESTER METROPOLE THEATRE.—Mr. Alfred E. Rick's "Parish Relief" Co.
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "The King of the Rovers."
MANCHESTER QUEEN'S PARK HIPPODROME.—Mr. Ventom Swift's "High Heels and Stockings" Revue.
MORRIS WINTER GARDENS.—Picture Entertainment.
PRESTON PALACE THEATRE.—Picture Entertainment.
PRESTON ROYAL HIPPODROME.—Mr. Ernest Dutton's "Billy Boy" Revue.
SALFORD ROYAL HIPPODROME.—Romeo and Rip, The Lancers, and Picture Entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Dot Stephens' revue "Sunshine Sally."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—The Ten Lounies and variety.
LONDON SYNDICATE HALLS.—(See page 15).
LONDON THEATRES OF VARIETY.—(See page 16).

MACNAGHTEN TOUR.

(Rehearsals at all halls at 12.)
BLACKBURN.—Six Bros. Luck present "Forbidden Fruit."
BRADFORD.—Le Mounier, Clarkson Rose, Arthur Ferris, Maple and May, The Birchalls, Denise and Jan, Bernard Granville.
BURNLEY.—Fred Karno presents "The Football Match."
CARLISLE.—Dorothy Ward and Shaun Glenville, Andy and Irving, Henri Bekker, Burton and Harris, Ackerman and Wynne.
HALIFAX.—Fred Karno presents "The Surprising Show."
Huddersfield.—Four Laiffes, Billy Reeves and Co., Meade and Rennie, Howe and Watt, Herbert La Martine, Bryn Gwyn, Hayden and Nevard.
LEICESTER.—Company as booked.
SOUTHAMPTON.—George D. Robertson's "Take a Rest."
WARRINGTON.—Wm. De Lacy presents "His Lucky Wife."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Julian Hyde presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.
BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Geo. and Volo, Johnson Clark, George Hurd, Syd Moorhouse, Wensley and Dale, Winifred Ward.
CARDIFF EMPIRE (rehearsal, 1).—John Lester presents "The Round Up of 1924." Cast includes Harry and Burton Lester, Chick Farr.
EDINBURGH EMPIRE (rehearsal, 12).—Harry Day presents "Ideas."
FINSBURY PARK EMPIRE (rehearsal, 1).—Elsie Bower and Billy Rutherford, Marie Dainton, Dick Henderson, "Paradise Alley," Zetta Mor, Ernest Hastings.
GATESHEAD EMPIRE (rehearsal, 1).—"Better and Better."
GLASGOW ALHAMBRA (rehearsal, 11).—C. B. Cochran's London Co. in "Little Nellie Kelly."
GLASGOW COLISEUM (rehearsal, 11).—"Armageddon."
GLASGOW EMPIRE (rehearsal, 11).—Frederic Bentley and company in "All in Favour."
HANLEY GRAND THEATRE (rehearsal, 1.30).—Will Dalton presents "Hodges or Tails."

HULL PALACE (rehearsal, 1).—The Playgoers' Syndicate presents "Scorch and Polly." Cast includes Tommy Lorne and Jamieson Dodds.
LEEDS EMPIRE (rehearsal, 1).—Barker and Telling, George Bass, Coram, Tom Clark, Chris Richards, Renee and Godfrey, Raup and Bob Vedras.
LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Good Luck." Cast includes Claire Romaine and Arnold Richardson.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Phyllis Dare in "The Street Singer."
NEWCASTLE EMPIRE (rehearsal, 1).—Eddie Gray, Albert Whelan, Weaver Brothers, Marjorie Edgar, assisted by Horace Percival, Lena Brown, Geaiks and Geaiks, Rolf Slater.
NEW CROSS EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edin Lawrence.
NEWPORT EMPIRE (rehearsal, 1).—Jesse L. Lasky presents "The Covered Wagon."

POTTERINGHAM EMPIRE (rehearsal, 1).—Dolly Elmworthy, Zaza and Zozo, G. H. Elliott, Neil McKay, Fred Stafford, Emilie Hayes, Fyne and Hurley.
PRESTON EMPIRE (rehearsal, 11).—Gilbert Miller presents "The Green Goddess."
SALFORD PALACE THEATRE (rehearsal, 10.30).—Ernie Lotings presents "House Full."
SHEFFIELD EMPIRE (rehearsal, 1).—"Look Out," George Lee, The London Band, The Jovers, Burr and Hope, Gicardo.

SOUTHSEA KING'S THEATRE (rehearsal, 12).—French Leave.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Gabrielle."
STRATFORD EMPIRE (rehearsal, 1).—"Look Out," Le Dair, Lyons and O'Moore, Cronshaw, Hetty King, The Two Bobs, Didama and Partner.
SUNDERLAND EMPIRE (rehearsal, 1).—Victor Andre, Jay Whidden, Ike and Will Scott, T. D. Newell, "Look Out," Hilda Glyder.

SWANSEA EMPIRE (rehearsal, 2).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allington.
VICTORIA PALACE (rehearsal, 11.30).—Harry Tate, W. H. Squire, Trio, Daisy Wood, Morny Cash, "Our Palace Girls," Fulvio, Les. Stadium, Leah Victoria.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Paddy Be Suppered."

STOLL TOUR.—(See page 15).
VARIETY THEATRES CONTROL-LING CO.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Laurel and Up Limited."
BRIGHTON HIPPODROME (rehearsal, 12).—"Phi Phi."
LEEDS HIPPODROME (rehearsal, 12).—"Everybody Step," Sam Hilton.
LIVERPOOL HIPPODROME (rehearsal, 12).—"Les Bastians, Scot Sanders, Flynn, Johnsons, Harry Rappi, Scott and Whaley, George and Butcher, Skating Nelsons."
NEWCASTLE HIPPODROME (rehearsal, 12).—"You'd Be Surprised."

PARIS ALHAMBRA THEATRE. period commencing March 21, 1924.—Georgie, Leardo Bros., Five Londonias, Joe and Willy Culpitt, Canard and Sister, Frank and Somers, P. T. Seibel's Illusions, Flying Juliens, "Act Beautiful," Dayma, Delia and Sarawa, Rochard, Angel Bros., Rowland, Rene and Renard.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Zip."
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Great Carmo."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Honeycomb Girl."
SOUTHEND HIPPODROME (rehearsal, 12).—"Shuffle Along."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Bubble and Squeak."

MISCELLANEOUS.
ALDERSHOT PALACE (rehearsal, 11).—"Mr. Jack Crome presents 'The Goods'."
ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Musical Seymours, Tootsie and Rosie, Lotas and Delta, Stanley and West, Billy Jones, Millie Gold, Arthur Renshaw, Gloria Dale, Graham Keith.
ASTON HIPPODROME (rehearsal, 12).—"Kick Off."
AYR PAVILION (rehearsal, 1).—"Bluebeard and the Wife."
BATH PALACE (rehearsal, 1).—"On the Run" Revue.
BLOOMSBURY CINEMA.—Miss Jane Croft.
BOURNEMOUTH WESTOVER.—O'Shea Croft.
COVENTRY HIPPODROME (rehearsal, 1).—"Pops."
DERBY HIPPODROME.—"Splinters."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Gossips and Grumbles" Revue.
EDMONTON EMPIRE (rehearsal, 12).—"Jig-Saw."
EXETER HIPPODROME.—Haley's Revue Co. Miss Ina Hill, Lloyd and Montrose, Miss Ethel Varick, Bros. Shanks and Co., Albert Letine.
GLASGOW PAVILION.—"Tom, Walls presents 'The Sister of Sannan'."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Edna Best and Co."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—"Revue On the Beach."
GREAT YARMOUTH HIPPODROME.—"Odds and Ends" Revue.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Robert Courtneidge's No. 1 Company," "Paddy the Next Best Thing."
KINGSTON EMPIRE (rehearsal, 12.45).—"Mr. Martin Henry presents 'The Talk of the Town'."
LEITH ALHAMBRA (rehearsal, 12).—"John Ridding Opera Company."
LONDON SHOREDITCH.—"Miss Connie Ediss and Co. Twelve Comedy Kids, Wilfred Burnard, Walton Bros. and Webster, Eric Godley, Eagle Bros., Gladys Sewell, Brougham and Egle, Rose and Bud."
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Love and Laughter."
PENGE EMPIRE (rehearsal, 12).—"Spare Parts."
READING PALACE THEATRE.—"The Barnstormers."
ST. ALBANS GRAND PALACE (rehearsal, 12).—"Horace Jones and Partner, David Oppehead and Co."
WORKING GRAND.—"The Great Hanako and Co."
WORTHING THEATRE ROYAL.—"Oh! Norman" Revue.

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V.A.B.F. AND INSTITUTION.

Annual General Meeting.

The 17th annual general meeting of the V.A.B.F. and I. was held on Wednesday in the Board Room, 18, Charing Cross-road. Mr. Ben Obo (vice-chairman) presided.

The annual report, which was read by Mr. Harry Marlow, organiser and general secretary, stated:—

The past year has been acknowledged without doubt to have been the worst in the history of the amusement industry, but in spite of these lamentable conditions, the Committee, by dint of hard work and careful administration, have carried on the Fund's work, and pride themselves on being able to present to the subscribers a more than satisfactory balance-sheet.

The Fund has never stood in such high esteem as it stands to-day. People who occupy the highest possible positions in our social and industrial lives have developed an interest in the music hall charity who but a short while back had no idea of our existence. The seeds which have been sown in the preceding years have become fertile and borne a good crop in 1923, so much so that we are proud to be able to announce that the income for the past financial year establishes a record.

During the year structural alterations have been made at the Institution which have greatly improved the working, and added to the comfort of the old people residing there.

A great advancement has been made in completing the structure of co-operation with kindred and other charitable organisations, and much benefit has been derived by our association with the Music Hall Ladies' Guild, the Actors' Benevolent Fund, the Ex-Servicemen's Association, the Charity Organisation Society, the American Red Cross, and Mr. E. F. Abbe. The latter has shown his appreciation of our work by sending a handsome donation, while the Committee have reciprocated by taking a special interest in American performers in this country who have required help.

The total expenditure of the Benevolent Fund Branch of the charity was £5,117 14s. 11d., while the cost of maintenance and upkeep of the Institution was £2,184 8s. The number of residents in the Home varies from time to time, and at the end of the year 47 old variety artists were living there in comfort. The Committee have distributed in weekly pensions and special grants, £3,278 13s. 11d. Loans have been granted, principally for fares to engagements, to the amount of £678 12s., of which £294 8s. 2d. has been repaid. The funeral expenses of 12 performers, who died in poverty and were thus saved a pauper burial, were defrayed, and this amounted to £101 4s. 5d. In all, a total of £7,302 2s. 11d. was expended during 1923.

To meet this very large sum a number of special events were organised with a view to raising the required sum.

The income for 1923 totalled £9,095 10s. 6d., making, with the £1,165 15s. 6d. taken over from the year before, £10,261 6s., which, after deducting the above referred to expenditure of £7,302 2s. 11d., left a surplus of £2,958 13s. 2d., which has been carried over to the present year's account, less £438 6s. 11d., which has been added to the Endowment Fund, being 25 per cent. of the income over expenditure for the year 1923.

It is for consideration that the Committee have been able to persuade Mr. R. H. Gillespie, managing director of Moss' Empires, Ltd., to be president of the Fund for the third year in succession.

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The committee also extended their sincere thanks for valuable services rendered to the Fund by the chairman, vice-chairman and others.

The secretary read the summary of receipts and payments from Jan. 1 to Dec. 31, 1923.

Mr. C. Coborn moved, and Mr. C. Kassarakis seconded, their adoption, which, after some discussion, was agreed to.

Mr. Marlow brought forward a proposal that Barclays, the bankers, be appointed trustees of the Fund and Institution in place of the present trustees.

On the motion of Mr. G. D'Alberty, seconded by Mr. W. H. Atlas, the proposal that Barclays should be the trustees was unanimously agreed to.

"TRELAWNEY OF THE WELLS."

"Trelawney of the Wells" was performed at the Cripplegate Theatre on Wednesday last under the direction of Miss Alice d'Egville, in aid of the Elizabeth Garrett Anderson Hospital. There were one or two quite good performances. Miss d'Egville as Rose Trelawney played with distinction; Miss Margaret Elmar was very good as Mrs. Telfer, and Miss Birkbeck did well as Avonia Bunn. Mr. Ewart Wheeler's study of old Telfer stood out noticeably, and Mr. E. L. Noel acted well as the Vice-Chancellor.

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"RICH MARTHA."

At Eastbourne.

"Rich Martha," a new play by Miss Bertha N. Graham, was presented at the Pier Theatre, Eastbourne, last week. From a summary of the plot one would form an inadequate conception of the appeal which the play makes. This is due not so much to the story as to the opportunities which it gives Miss Nan Marriott-Watson and Miss Edith Saville. They play two finely contrasted characters. Martha Stewart, a Scotch heiress, takes an active part in the business of the great firm from which her riches are derived. A new member of the staff, Gavin Robinson, also from Scotland, is about to be engaged. Unfortunately, this worthy and conscientious young man has a past, and is now supporting an illegitimate and motherless child, and he desires that Martha be informed of his history before being engaged by the firm. This, Robert Stewart, the head of the firm, undertakes to do, but, for business reasons, he breaks his word, and Gavin is engaged, with Martha in ignorance of his past. The two young people brought together by the affairs of the business are mutually attracted, and their engagement follows. Martha has a protégée, Lina Meredith, who has a beautiful voice, for the training of which Martha has made herself responsible. Lina, a beautiful, but unscrupulous, girl, by using all the wiles of which she is capable, contrives to inspire in the commonplace and middle-aged Robert Stewart a wild passion, which leads him not only secretly to marry her, but also to embezzle the money of the firm.

Miss Edith Saville gave a clever and consistent study of the heartless woman of the world. Miss Marriott-Watson as Rich Martha was a singularly appealing and sympathetic character. Mr. Anthony gave a convincing and manly interpretation of a difficult part. Mr. Cyril Twyford as a Mallender gave a brilliant study of "a little bouncer," while Miss Florence Harwood as a landlady was natural and humorous. Mr. Henry Hoare as Alec Stewart, Mr. Stevenson as Cresswell, and Miss Adah Dick as Miss Allen, were distinctly good in other parts. The production by Mr. Wilfred Fletcher was on a lavish scale.

"THE GAY WIDOW."

At the Theatre Royal, Stratford.

The Gordon Forbes enterprises presented this revue at the Theatre Royal, Stratford, with Mr. Syd Bradbury in the title-role. A good item was "Maggie," with the chorus assistance, and in a front scene Mr. Bradbury joined in a clever duo.

The two Dodds (Leon and Eddie) are a capital pair of humorists, and they, too, were most energetic as the young squire and the secretary. They did some smart dancing after an attractive item, "Utah." Miss Joie Meldon as Susie Sunlight and "Queen of Sheba," acted well, and had some good items, "Leave Me With a Smile," while she joined with a chorus as Prince Charming in "Annie Laurie." Mr. Harold Clarke, the possessor of a pleasing voice, sang "Romany Rose" and "One Golden Hour of Dreams," and Miss Buntie Gordon also sang well. A good feature was The Fandors, clever trick cyclists.

ORCHESTRAL ITEMS.

(Continued from page 7.)

LAWRENCE WRIGHT MUSIC CO.

With the "Midnight Follies," at the Hotel Metropole, London, Albert Davison and his Dance Orchestra offer a special attraction in their rendering of Zee Grey's novelty numbers, "Coasting the Piano," "Dizzy Fingers," "Cho-Piano," &c. Mr. Davison's band, which was specially brought from the Metropole, Brighton, to London, at the suggestion of Prince George, is also creating a furore with "When It's Night-Time in Italy" and "I Love You."

The popular Palais de Danse, Hammer-smith, Ray Allan and his famous Ambassadors Orchestra make sensational successes with "When It's Night-Time in Italy," "Felix Trot on Walking," and "Twelve o'Clock at Night," which never fail to win repeated encores.

Winifred Arthur, who conducts, plays solo violin, and sings at the Trocadero, makes very big hits with "When It's Night-Time in Italy," "Twelve o'Clock at Night," "Honolulu Blues," "I Love You," &c. Her singing and playing of the last-named number is exquisite in the extreme.

At the Regent, at Grafton Galleries, continue to secure wonderful successes with "I Love Me," "When It's Night-Time in Italy," "Am I to Blame?" and a host of other Wright winners. Alfredo "IT" with a capital "I" so far as his band is concerned.

Laurence's Rhythm Kings, at the Regent Palace and Trocadero, have added "Twelve o'Clock at Night," "Honolulu Blues," "Am I to Blame?" and "He's Got the Wana Blues" to their other fine list of Lawrence Wright numbers. "When It's Night-Time in Italy" is going bigger than ever with this fine band.

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Mr. Laurence Marsh, the energetic principal of this firm, records the interesting fact that every number in their catalogue of over 6,000 pieces has been entirely produced by British labour since the establishment of the company in 1831. Not only so, but for a considerable time past the policy of the firm has been to issue nothing but the works of British authors and composers, and they have every reason to be satisfied with the result.

Throughout the present week L'Onie and his Corner House Orchestra are making a special feature of the comedy fox-trot "Bringing Up Father," the "wireless" fox-trot "2 L.O., Charles Ancliffe's striking, new intermezzo "Pescoco's Parade," and the universally popular "Melody Maze" selection. Among others featuring this latter number with conspicuous success may be mentioned Jack Crosse and his Novelty Orchestra, and The Brightons.

A fresh hit has already been scored with the new one-step, "Desecration," by Montague Clayton, an aptly-named number written with much cleverness on the Pathétique.

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SEEING "ZIP"

Last Week at CHELSEA

"TRISTRAM," of *The Referee*, writes:—

"As I have mentioned before on more than one occasion, I consider Billy Caryll one of the best revue comedians of the day, and I am still hoping to see him given a real chance, and not a mere shadow of one, in a big West-End production. At Chelsea Palace last week Mr. Caryll was featured in the touring revue entitled

"ZIP,"

and by his clever and refined acting, singing, and dancing strengthened the high opinion I had of his versatility. In 'Zip' Hilda Mundy plays up to Billy in clever fashion, while the singing of Dora Dolara, the accomplished fiddling of Mareski (who can play the violin and can dance), and the general work of a very bright chorus help greatly towards the success of a pleasing show."

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"THE SHADOWGRAPH"

THE inventor of the Illusion or Act known as the "SHADOWGRAPH" or "SHADOWS," now being performed at the DUKE OF YORK'S THEATRE, London, in "LONDON CALLING," under an exclusive Licence for London granted by him, hereby gives notice to all Theatre, Music Hall and Kinema lessees and others throughout the United Kingdom, that the above Illusion or Act is protected under the British Patent Law, the application for the Patent having been investigated and accepted by the Patent Office and published under No. 210,411, and the Inventor will hold all persons liable in damages who may produce or show or permit to be produced or shown any production which is or may be an infringement of his rights.

DATED this 11th day of March, 1924.

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Henry V. Henson, founder of the United States and Canada Croyley Company of Orchestras, which firm he was obliged to dispose of during the war, is now to be found at Williamsons, a new firm of music-arrangers and band book makers, at 14, High-street, Charing Cross-road.

Mr. Henson was chairman at the old Metropolitan Music Hall 30 years ago, and last year acted as chairman to the "Veterans of Variety" at the Palladium.

Passengers to the United States and Canada booked by the Daw's Agency are: R. Golding Bright, J. Stanley, Collesano Troupe (thirteen people), Gaston Morel, E. C. Halsey, O. F. Lawson, Madge Browne, T. G. Hunter, To Africa: William Shaw, E. H. Smith, A. Dane, To Australia, to play Fuller Circuit: Jess and Tony, Cecil and Jennie Astley, Lillian Siegel, Agnes Baker, Doris Reichman, Albert Marks, D'Arms Marks, James Stewart, Harry and Fred, Jack Mills, Phil Bransby, Clark and Wallace, Bonnie Clifford, Ronald Knight, Sheila Brady, Gus T. Regan.

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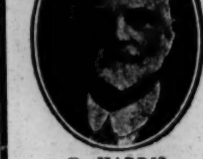
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PLAYS.

AFRIKANDER, THE.—March 17, His Majesty's, T. Carlisle.
AT MRS. BEAM'S.—March 17, T.R., Aldershot; 24, New, Cambridge.
ATROIL-DOUGLAS REP. PLAYERS.—March 17, Queen's, Dundee.
AUNTIE.—March 17, Chelsea Palace.
BAT, THE.—March 17, Royal, Halifax; 24, Royal, Blackburn.
BATTING BUTLER.—March 17, Edmon-
ton; 24, Shepherd's Bush.
BEAUTY PRIZE, THE (GROSSMITH
AND MALONE).—March 17, Royal,
Birmingham; 24, Grand, Leeds.
BEAUTY PRIZE, THE.—March 17, T.R.,
Hanley; 24, O.H., Chester.
BEGGAR'S OPERA, THE (LYRIC T.
VERSION).—March 17, Eden, Bishop
Cuckland.
BEGGAR'S OPERA, THE (LYRIC T.
VERSION).—March 17, Lyceum, Edin-
burgh; 24, King's, Glasgow.
BELL OF NEW YORK.—March 17,
Artillery, Woolwich; 24, Borough T.,
Stratford.
BENSON, SIR FRANK.—March 17,
Prince's, Bradford; 24, Grand, Wolver-
hampton.
BETTY.—March 17, T.R., St. Helens; 24,
O.H., Southampton.
BLUEBEARD'S EIGHTH WIFE (BLUE
CO.).—March 17, Shrewsbury; 24,
Chesterfield and Grantham.
BLUEBEARD'S EIGHTH WIFE (RED
CO.).—March 17, Aberdeen; 24, Avon,
Bristol.
BLUEBEARD'S EIGHTH WIFE (WHITE
CO.).—March 24, East Ham Palace.
BOHEMIANS, THE.—March 17, New
Theatre, Cambridge; 24, Prince's, Brad-
ford.
BRITISH NATIONAL OPERA CO.—
March 17, O.H., Manchester.
BROADWAY JONES.—March 17, New,
Oxford (3).
BROWN SUGAR.—March 17, King's, Kil-
marnock; 24, King's, Kirkcaldy.
CABARET GIRL, THE.—March 17, O.H.,
Leicester; 24, O.H., Bury.
CABARET GIRL, THE.—March 17,
Prince's, Manchester; 24, Prince's, Bris-
tol.
CARL ROSA OPERA CO.—March 17,
T.R., Glasgow.
CARRINGTON (MURRAY) CO.—March
17, O.H., Middlesbrough; 24, O.H.,
Harrowgate.
CAT AND CANARY.—March 17, Grand,
Southampton; 24, T.R., Rochdale.
CATHERINE.—March 17, Lyceum, New-
port; 24, T.R., Bournemouth.
CHARLEY'S AUNT.—March 17, Alex-
andra, Wigan; 24, Court, Warrington.
COLLUSION.—March 17, Devonshire Park,
Eastbourne.
COMPTON COMEDY CO.—March 17,
O.H., Perth; 24, O.H., Dunfermline.
COUSIN FROM NOWHERE.—March 17,
O.H., Belfast; 24, O.H., Cork.
DANCERS, THE.—March 17, Lyceum,
Sheffield.
DEANE (HAMILTON) CO.—March 17,
Empire T., Swindon; 24, H.M., Walsall.
DENVILLE (ALFRED) REPERTORY
COS.—Grand, Halifax; Court, Wigan;
Arcadia, Doncaster.
DOBBELL, W. L.—March 20, T. Hall, Port-
rush (3).
DORAN, CHARLES.—March 17, O.H.,
Buxton; 24, Grand, Hull.
DOYLE CARTE OPERA CO.—March 17,
King's, Greenock; 24, Empire, Bury.
DUNSTAN, EDWD. SHAKESPEAREAN
CO.—March 17, Hippo., Llanelli; 24,
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EDGE O' BEYOND.—March 17, Grand,
Derby.
EVE AND THE OGRE.—March 17, T.R.,
Bournemouth.
FLAME, THE.—March 17, King's, Ham-
mersmith; 24, Grand, Southampton.
FORBES ROBERTSON, F. CO.—March
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GABRIELLE.—March 17, Grand, Black-
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GAY YOUNG BRIDE, THE.—March 17,
Huddersfield.
GIPSY PRINCESS.—March 17, Empire,
Kilburn.
GODWIN-HALLETT OPERA CO.—March
17, Queen's, Farnworth.
GOOD LUCK.—March 17, T.R., Leeds; 24,
Olympic, Liverpool.
GRAND GUIGNOL PLAYS.—March 17,
Court, Warrington.
GREEN GODDESS, THE.—March 17,
Royal, Newcastle; 24, Empire, Preston.
GUY FAWKES.—March 17, Corporation T.,
Chesterfield.
HONOURABLE MR. TAWNISH, THE.—
March 17, Playhouse, Cardiff; 24, T.R.,
Portsmouth.
IRENE.—March 17, Empire, Chiswick.
J. BAKER HOWARD CO.—March 17 and
24, Pal., Arncliffe Plain.
J. GRAND ANDERSON CO.—March 17,
Hippo., Burslem.
JEFFERSONS, THE.—March 17, Winter
Gardens, New Brighton; 24, Hippo.,
Wrexham.
KATINKA.—March 17, Grand, Derby; 24,
P.O.W., Birmingham.
KISSING TIME.—March 17, New, Crewe.
LADY OF THE ROSE, THE.—March 17,
T.R., York; 24, T.R., Huddersfield.
LADY OF THE ROSE, THE.—March 17,
T.R., Bath; 24, T.R., Exeter.
LADY WARNING, THE.—March 17,
Hippo., Sheffield.
LIE, THE.—March 17, T.R., Portsmouth;
24, P.G., Folkestone.
LIKES OF HER, THE.—March 17, County,
Reading; 24, West Pier, Brighton.
LILAC TIME.—March 17, King's, Glas-
gow; 24, Lyceum, Edinburgh.
LILIES OF THE FIELD, THE (DEE
CEE).—March 17, O.H., Blackpool.
LITTLE BIT OF FLUFF.—March 17,
W.G., Wigan; 24, O.H., Coventry.
LITTLE DUCHESSE.—March 17, T.R.,
Blackburn; 24, T.R., Bolton.
LITTLE NELLY KELLY.—March 17,
Palace, Manchester.
LOVE IN A MIST.—March 17, Grand, Old-
ham.
LOVE MATCH.—March 17, Empire, Car-
diff; 24, Empire, Swansea.
MAGICAL MOMENTS.—March 17, Em-
pire, York.
MAGICIAN, THE.—March 17, West Pier,
Brighton; 24, T.R., Aldershot.
MAID OF THE MOUNTAINS.—March 17,
R., Peterborough.
MARSH (ALEXANDER) SHAKESPEAREAN
CO.—March 17 and 24, O.H.,
Walsall.
MATHESON LANG.—March 17, Olympia,
Liverpool; 24, Lyceum, Sheffield.
MERRY WIDOW.—March 17, Court T.,
Liverpool.
MISS LANCAIRE, LTD.—March 17,
Hippo., Seacombe.
NEILSON-TERRY, PHYLIS.—March 17,
Empire, Preston; 24, T.R., Birming-
ham.
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OUR BETTERS.—March 17, Palace, West-
ell; 24, T.R., Nottingham.

OUTSIDER, THE.—March 17, W.G., New
Brighton; 24, T.R., Halifax.
OUTWARD BOUND (No. 1 Co.).—March
17, R., Brighton.
OVER THE HILL.—March 17, T.R.,
Pontpool; 24, Workmen's Institute,
Mountain Ash.
PADDY THE NEXT BEST THING.—
March 17, Pal., Scunthorpe; 24, T.R.,
Blackpool.
PARTNERS AGAIN.—March 17, Gaiety,
Hastings; 24, Devonshire Park, East-
bourne.
PETER PAN.—March 17, Grand, Leeds;
24, Grand, Derby.
PHI-PHI.—March 17, Hippo., Croydon; 24,
Hippo., Brighton.
PICCADILLY PURITAN, THE.—March 17,
Pier, Eastbourne.
PRISONER OF ZENDA.—March 17, O.H.,
Middlesbrough; 24, O.H., Harrogate.
PRIVATE SECRETARY.—March 17, O.H.,
Cheltenham; 24, New, Cardiff.
QUAKER GIRL.—March 17, O.H., Scar-
borough.
QUALITY STREET.—March 17, T.R.,
Bury; 24, V.T., Burnley.
RAYNOR REPERTORY CO.—March 17,
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24, O.H., Northampton.
ROTTERS, THE.—March 17, O.H., Keigh-
ley; 24, Eden, Bishop Auckland.
SIMPLE SIMON'S BABY.—March 17, Nun-
cliff, Birmingham.
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SPECIAL LICENCE.—March 17, Grand,
Hull; 24, Prince's, Manchester.
STOP FLIRTING.—March 17, Grand,
Wolverhampton; 24, T.R., Newcastle.
STORY OF THE ROSARY.—March 17,
O.H., Northampton.
STREET SINGER.—March 17, Lyceum,
Edinburgh.
SUNSHINE ALLEY.—March 17, G., Wal-
sall.
SUZANNE.—March 17, Hippo., Newcastle.
SYBIL.—March 17, Palace, Nelson; 24,
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24, O.H., Middlesbrough.
THREE WIVES.—March 17, Palace, Wal-
thamstow.
TONI.—March 17, T.R., Bolton.
TONS OF MONEY (BLUE).—March 17,
Empire, Kingston; 24, Alex., Stoke
Newington.
TONS OF MONEY.—March 17, O.H.,
Coventry; 24, Leamington.
WAY DOWN EAST.—March 17, Victoria,
Burnley; 24, Grand, Blackpool.
WHAT EVERY WOMAN KNOWS.—
March 17, Wimbledon; 24, Playhouse,
Cardiff.
WHIRLED INTO HAPPINESS.—
March 17, T.R., Grantham (3); 20, Cor-
poration, Chesterfield (3); 24, T.R.,
Peterborough.
WIDOW'S HUSBAND.—March 17, O.H.,
Londonderry; 24, Limerick.
YELLOW TICKET.—March 17, Pavilion,
Torquay.

REVUES.

ALL IN FAVOUR.—March 17, Palace,
Hull.
ALL THE RAGE.—March 17, T.R.,
Worthing.
ANNUAL ALBUM.—March 17, O.H.,
Dundee.
APRIL SHOWERS.—March 17, Col., Port-
smouth.
BEAUTY QUEEN.—March 17, Royal,
Smethwick; 24, Royal, Whitehaven.
BETTER AND BETTER.—March 17, Em-
pire, West Hartlepool.
BILL OUT O' WORK.—March 17,
Hippo., Yarmouth.
BILLY.—March 17, Hulme Hippo.
BRAIN WAVES.—March 17, Metropole,
Glasgow.
BRILLIANTS.—March 24, Empire, Smeth-
wick.
CABARET.—March 17, Hippo., Wolver-
hampton.
CABARET NIGHTS.—March 17, Hippo.,
Devonport.
CAPITAL LEVY.—March 17, King's, Man-
chester.
CHARLIE GOES EAST.—March 17, T.R.,
Worthing; 24, O.H., Jersey.
CRYSTALS.—March 17, Empire, Notting-
ham; 24, Empire, Birmingham.
DANCING MAD.—March 17, Alhambra,
Bradford.
DANCING TIME.—March 17, Empress,
Brixton.
DASHES.—March 17, Cambridge T.,
Spennymoor; 24, Pal., Newcastle.
DOWN SOUTH.—March 17, New Hall,
Bargoed; 24, T.R., Darwen.
DRAWING THE DOLE.—March 17,
Metropole, Manchester.
EPISODES.—March 17, Empire, Middles-
brough.
EVERYBODY STEP.—March 17, Hippo.,
Liverpool.
FAGS.—March 17, Olympia, Shoreditch;
24, Hippo., Richmond.
FAST AND FURIOUS.—March 17, Palace,
Salford.
FOOTBALL MATCH.—March 17, Palace,
Blackpool; 24, Palace, Burnley.
FUN SHOP.—March 17, Palace, Watford.
GOING SOME.—March 17, Hippo., Not-
tingham.
GOODS, THE.—March 17, T.R., Windsor;
24, Hippo., Aldershot.
HIGH KEELS AND SILK STOCKINGS.
March 17, Hippo., Rochdale; 24, Hippo.,
Queen's Park.
HAVE A PEEP.—March 17, Southampton.
HONEYMOON GIRL.—March 17, Hippo.,
Boscombe; 24, Hippo., Southampton.
HOTCH POTCH.—March 17, Pleasure Gar-
dens, Folkestone.
IDEAS.—March 17, Newcastle; 24, Edin-
burgh.
JIG SAW.—March 17, Empire, Penze.
JINKS.—March 17, Empire, Sunderland.
KU-KLUX-KLAN.—March 17, Palace,
Reading.
LIZZIE.—March 17, Grand, Woking.
LOVE SCHOOL, THE.—March 17, Grand,
Mansfield.
MAKING MOVIES.—March 17, Hippo.,
Poplar.
MARGUERITE.—March 17, Palace,
Bordesley; 24, Palace, Athercliffe.
MIRROBS.—March 17, Empire, South
Shields.
MR. TOWER OF LONDON.—March 17,
Grand, Bolton; 24, Hippo., Manchester.
NINE O'CLOCK REVUE, THE.—March 17,
O'Clock, Wigan; 24, P.O.W., Grimsby.
ONLY A JOKE.—March 17, Empire, Gate-
head; 24, Boro., Wallsend.
ON STRIKE.—March 17, T.R., Aston.
ON THE DOLE.—March 17, Palace, Old-
ham; 24, Palace, Blackpool.
OUR LIZ.—March 17, Pal., Hammersmith.
PIT-PAT.—March 17, Empire, Newport.
PLUM BLOSSOM.—March 17, Hippo.,
Gloicester.
RADIOS.—March 17, Southport; 24, Lei-
cester.
ROUND UP, THE.—March 17, Empire,
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SEEING LIFE.—March 17, Empire, Fin- bury Park.

SHAVINGS.—March 17, Queen's Park, Manchester.

SIDE SHOW.—March 17, Tottenham Palace.

SNATCHES.—March 17, Hippo., Chester- field.

SO THIS IS LONDON.—March 17, T.R., Nottingham.

SPANGLES.—March 17, Palace, East Ham; 24, Tottenham.

SPARE PARTS.—March 17, Hippo., Derby; 24, Empire, Penze.

TAKE A REST.—March 17, Queen's, Poplar.

TOODLE-OOO.—March 17, Hippo., Eastbourne.

UNEMPLOYED.—March 17, T.R., Wor- cester.

VANITIES.—March 17, Empire, Islington; 24, Hippo., Poplar.

WANDLES OF 1924.—March 17, Hippo., Ipswich.

WEEK IN A NIGHT.—March 17, Empire, Sheffield; 24, Hippo., Stockton.

WHAT CHEER?—March 17, Hippo., Pres- ton.

WHISPERS.—March 17, Stratford Empire.

WINNERS.—March 17, Alhambra, Leith; 24, King's, Kilmarnock.

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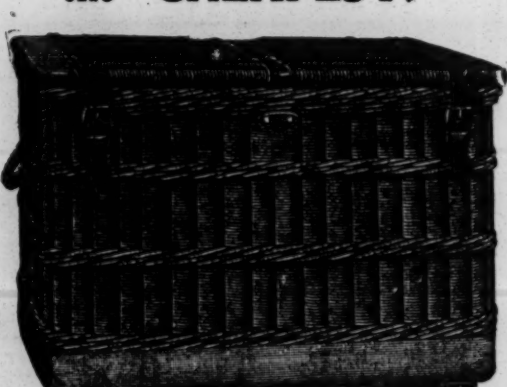
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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MARCH 24, 1924.
THE LONDON COLISEUM.

Rehearsal at 10 a.m. for—
Folovis, Mario Lorenzi, Maaxtakto, Jerez & Ford, Polynesia,
Leon M. Lion's "Promotion," Bioscope.

STOLL PICTURE THEATRE, KINGSWAY
(London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE. Rehearsal at 12 noon for—
Company as booked.

SHEPHERD'S BUSH EMP. Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE. Rehearsal at 12 noon for—
Serious Troupe, Malvina, Kimberly & Page,
O'Gorman Bros., Bioscope.

WOOD GREEN EMPIRE. Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE. Rehearsal at 12.30 p.m. for—
Company as booked.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Talbot O'Farrell, Cronin Bros., Blansy Williams, Josie Fearon, Yvonne George,
Griffiths Bros., Meazza & Adrienne, Bioscope.

BRISTOL HIPPODROME. Rehearsal at 12.30 p.m. for—
Jack Stocks, Zella & Freda Jensen, The
Kaeths, Norman Carrol, Beryl Beresford,
Bioscope.

BEDMINSTER HIPPO. Pictures and Varieties.
Rehearsal at 12 noon for—
Company as booked.

LEICESTER PALACE. Rehearsal at 12 noon for—
Company as booked.

MANCHESTER HIPPO. Rehearsal at 10 a.m. for—
Company as booked.
(Matinee, Monday and Tuesday.)

EMPIRE THEATRE, CHATHAM. Rehearsal at 2 p.m. for—
Company as booked.

NOTE.—Artists engaged at any of the above theatres should send photos for display
in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence together with script as licensed, must be sent
to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which
requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate
Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if
required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Department," by Artists
three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorial's
really representing the Act, should be forwarded three weeks before opening. If return
of photographs required, please state so.

COARSENESS, VULGARITY, &c. is not allowed. The Licensing Authorities
forbid this and the majority of the public resent it. This intimation is only rendered
necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be
brought into the theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for
goods or services must be accepted for any of the above Theatres except upon receipt
of an Official Form issued from the Offices, London, and signed by either Sir Oswald
Stoll or the Secretary, otherwise the Company concerned will not be responsible for
same, and will refuse payment. In special cases where goods are required at once,
suppliers must look to the individual placing the orders, who will be personally liable,
unless an official confirmatory order, signed as above, is received within 48 hours.
Invoices must be sent to the Theatre, but monthly statements should be sent to the
Head Offices. The individual Company on whose behalf orders are signed is solely
responsible for payment. The Management will not hold themselves responsible in
the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, March 24, 1924.

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NEW OXFORD THEATRE. The Victor Seastrom Production presents
"Name the Man."

SOUTH LONDON PALACE. Rehearsal at 12 noon for—
Ray Bros. present
"The Fun Shop."

BRIXTON EMPRESS. Rehearsal at 12 noon for—
Playgoers' Syndicate to present
"Hotch-Potch."

WALTHAMSTOW PALACE. Rehearsal at 12 noon for—
Lew Lake presents
"Whispers."

WATFORD PALACE. Rehearsal at 2.30 p.m. for—
Grand Variety Company, including
"The Zauzigs."

CHELSEA PALACE. Rehearsal at 12 noon for—
Ray Bros. Productions to present
"The Side Show."

EAST HAM PALACE. Rehearsal at 12 noon for—
Lionel Butte to present
"Bluebeard's Eighth Wife."

TOTTENHAM PALACE. Rehearsal at 12 noon for—
Harry Day presents
"Spangles."

THE METROPOLITAN. Rehearsal at 12.15 p.m. for—
H. & B. Levy to present
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WEEKLY REPORT.
Cost of Maintenance of Ben. Institution,
about £50. Number of old artists residing
there, 46 (ladies 12, men 34).
Amount of Weekly Pensions, £22 8s. 9d.
Number of Pensioners, 95.
Amount of Grants, Loans, Fares, etc.,
£17 2s. 3d.

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FRED CURRAN.

Just now featuring a new comedy number entitled "Is There Any Room In Your Little Bed for Me?" Fred Curran is thoroughly enjoying himself, and passing the happy feeling on to his audience. Fred's new song, as George Robey would say, is "not what you think it is." It is a remarkably attractive number, and the popular comedian makes it go all the way.

FOOTLIGHT FLASHES.

STILL BETTER.

Those performers who keep in touch with Feldmanism—and who doesn't?—are agreed that, good as our previous record has been, we are sure to go one better in 1924. There is a wonderful list of big things in Feldmanism for 1924, and the few samples that have been already handed out have met with spontaneous success. Watch the big artists and you will find that they are featuring big songs—Feldman's.

HILDA GLYDER.

The other day Hilda Glyder called at Feldman Building and looked through our new numbers. Without any trouble at all she fixed on three, viz., "Maybe He'll Write Me; Maybe He'll Phone," "Big-Hearted Bennie," and "Oh! How He Lied." The first of these has already been produced by Miss Glyder with brilliantly successful results. The others will follow immediately.

FROM SYDNEY.

A letter from Mini Shelley tells of her great success in Sydney, where she commenced operations by featuring three certainties in "Idaho," "Angelus," and "Ain't Love Grand?"

ANOTHER AUSTRALIAN MESSAGE.

Written the day following his opening engagement in Sydney, a letter from Alec Regan gives ample proof of the popular light comedian's success out there. The general verdict is that Alec is the best light comedian that has visited Australia. He had to sing six songs at his first performance, and four of them were Feldman's!

NO ARGUMENT!

George N. Crow has no doubts about the excellence of Feldmanism. Of "Stop Your Nonsense" revue, of which he is general manager, Mr. Crow says: "Please note that Bud Richie is working 'They Can't Charge us for That' and 'I Ain't Going Back to Nowhere,' and Isa Milligan is busy on 'Joe is Here.' Mr. Richie is introducing 'I'm Worse' also."

LEAP YEAR.

The new Wylie-Tate revue, "Leap Year," made a brilliant opening at Liverpool, and London will shortly have an opportunity of enjoying what is obviously a production of outstanding merit. The famous song, "Say It with a Ukalele," is finely produced. The whole country will soon be ringing with the strains of this entrancing number. In addition, there are other wonderful Feldman numbers, viz., "Plantation Days," "Since I Fell in Love with You," "Follow Me," "I Ain't Never Had Nobody Crazy Over Me," and "Love Me and Let Me Love You." Producers, as well as performers, have something substantial to work on in Feldman songs.

FELDMAN'S

*Sensational
Novelty Song*

HORSEY

(Keep Your Tail Up)

GET AFTER IT NOW!

B. FELDMAN & CO.

Once a Feldmanist, Always a Success.



NAT GOULDING.

When a good singer gets a good song the result is never in doubt. That is the position with Nat Goulding, who features "Ten Thousand Years from Now" in "Search Me" revue. Mr. Goulding has got "the right song for the right situation," and he certainly makes the best use of it. He is scoring heavily with the ballad at Southport this week.

FOOTLIGHT FLASHES.

FELDMAN BALLADS.

There is no publishing house with a finer selection of ballads than the House of Feldman. It is acknowledged by everyone that "Smilin' Through" is the most popular ballad to-day, and another wonderful number of the same class is "Just been Wond'ring." There is also "I'll Forget You," "Call Me and I'll Come to You," "If it Takes a Thousand Years," "Ten Thousand Years from Now," "I Did Not Know," and a score of others equally good. Ballad singers should inquire for a list of our Black and White edition of high-class ballads.

LATEST AND GREATEST.

Positively the greatest comedy number of the year is "Horse, Keep Your Tail Up" (keep the sun out of my eyes). We passed a set of band parts to Debroy Somers, conductor of the famous Savoy Orpheans band, the other week, and it gained three encores first time played. Now everybody is after "Horsey," and our printers are kept more than busy supplying the trade and professional demand for copies. Jose Collins was at the Savoy the other evening, and her special request to the Orpheans was for "Horsey." Davie Burnaby, the famous Co-optimist, insists on the same fascinating tune to dance to. "Horsey" is a sure winner.

BALLAD SUCCESSES.

Daisy Hellard, with "If It Takes a Thousand Years," "Just been Wond'ring," and "Send Me a Bluebird," is scoring heavily and consistently.

TAKING THE BISCUIT.

Either our printers or somebody else deserve a biscuit for starring Harry Leslie in a vocal turn. It was stated that Harry Leslie was singing "Remember the Rose" in Harry Leslie's Seven Nobodies, whereas the party due the compliment is Sydney Ronald, the popular baritone of the party. Harry will certainly "Remember the Rose" now!

FELDMANISM AT HAMMERSMITH.

The programme at Hammersmith-Palace last week included no fewer than six Feldman items. The Sp. singing Mozelles featured "Bebe" and "Say It While Dancing" in spirited fashion, and Victor King put over his new, and very big—success, "A Sn. Will Go a Long, Long Way." Texas Walker's act worked smoothly to "Not Here, Not There," "I've Got a Song For Sale," and "A Smile Will Go a Long, Long Way," while Rosa Walton, of Bradford and Walton scored in the comedy song, "You've Got to be Cute as Well as Beautiful."

GEORGE ELLIOTT.

It is a real treat to watch the artistic work of G. H. Elliott in "Idaho." He is at his best in this fine number.